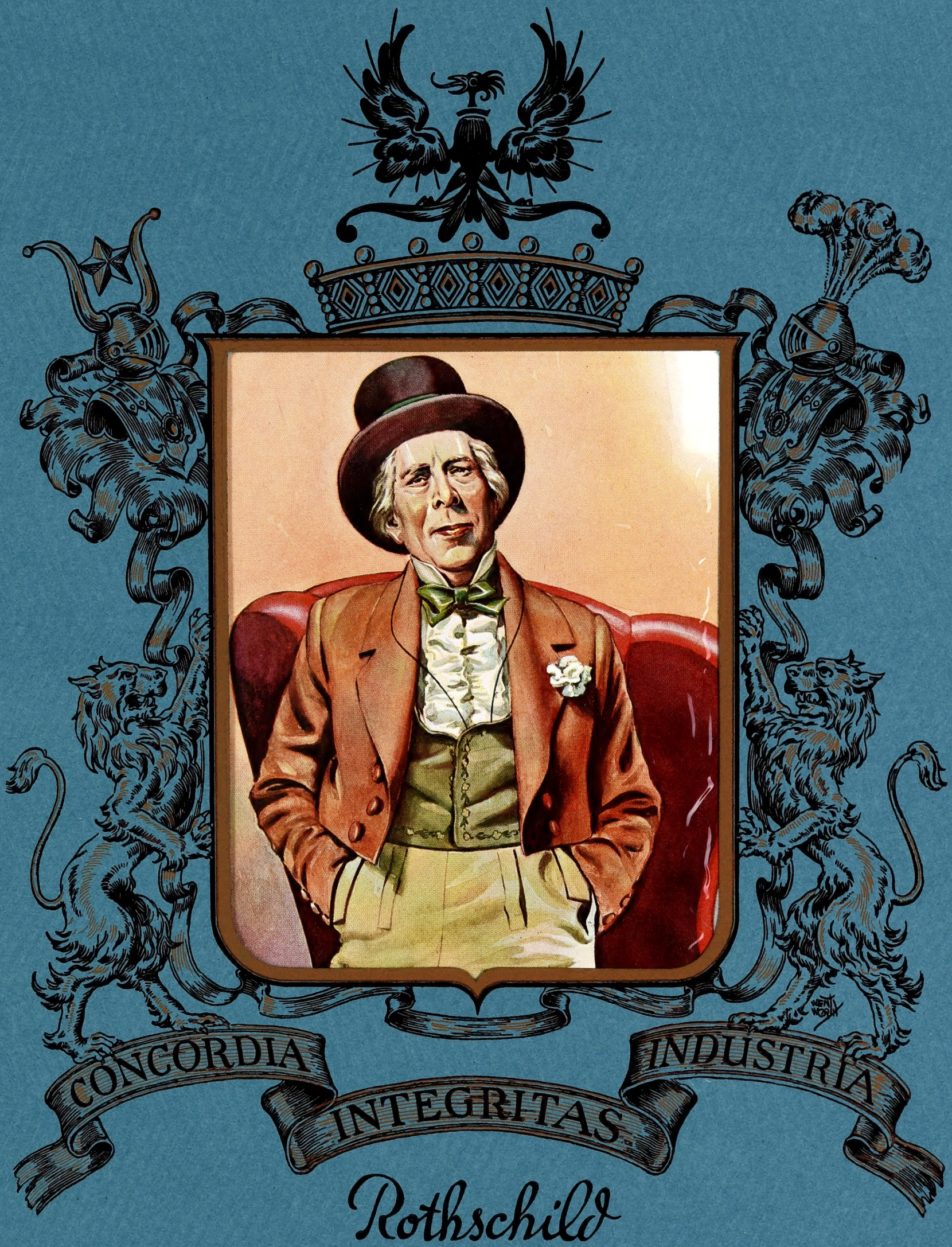

CONCORDIA
INTEGRITAS
INDUSTRIA
Rothschild

Joseph M. Schenck presents
a Darryl F. Zanuck production

GEORGE ARLISS in
"The House of Rothschild"

20th CENTURY PICTURES, INC.

First
Anniversary
Picture

The Dramatic Story of

SIX o'clock in the German town of Frankfort. At the gate of the Judengasse—the Ghetto—the guards are putting up the chains. From the window of the House of the Red Shield from which the family name of the Rothschilds derived, old Mayer Amschel Rothschild, founder of the family, watches resentfully the followers of his faith being herded. • • • Mayer is a dealer in coins and curios, and behind the barred doors and curtained windows of his house he transacts many a profitable deal.

Comes the tax collector to browbeat him but Mayer, aided by his five sons, Nathan, Amschel, Solomon, James and Carl, and his good wife, Gudula, manages to outwit the official — only to learn that a messenger from Amsterdam bearing 10,000 gulden has been held up, beaten and robbed.

The shock results fatally for Mayer. Before he dies he calls his family together. He tells them: "All your lives you must stand together as one firm—one family—with Nathan as the head. But so long as your mother is alive, do nothing without consulting her."

Thus the House of Rothschild forges its way to banking power in Europe. When Napoleon's army menaces the peace of Europe, Rothschild money enables the Allies—England, Prussia, Austria and Italy—to send the Little Corporal into exile.

But only the Duke of Wellington, commander of the English forces, is duly grateful to Nathan Rothschild of London for that financial aid. The young Captain Fitzroy, Wellington's aide and the scion of a great family, is in love with the beautiful Julie Rothschild, Nathan's daughter, and proposes to marry her, regardless of barriers. Nathan is favorable at first.

Wellington, on a visit to Nathan, hints at a geat rehabilitation loan that the Allies are going to make France, the greatest loan in history. Whoever undertakes it becomes the supreme banking factor in Europe.

Calling on all his brothers for financial aid, Nathan bids for the entire loan. But he has a powerful antagonist in Baron Ledrantz, Prussian financial agent who persuades the other countries' representatives to join him in secretly taking over part of the loan. Ledrantz has Nathan's bid thrown out, and humilates him when the loan is publicly awarded another company.

Because of the ingratitude of all the powers he had helped to conquer Napoleon, Nathan is convinced that if Julie married Fitzroy, she would be insulted by his enemies just as her father had. On this ground Nathan forbids the marriage and sends Julie to his mother in Frankfort.

To avenge himself for the loss of the loan, Nathan breaks the market and forces down the bonds until the conspirators are facing financial ruin. They send for him to seek lenience. Ledrantz alone dares hold out. So the victor puts his cards on the table. He will save them not for three-quarters of the loan, but their own fourth-share also, and at a price by which they lose.

Thwarted, Ledrantz retaliates in a way which has bitter consequences for the followers of Nathan's faith in his home city of Frankfort. Baron Ledrantz incites the populace against them. The House of the Red Shield is stoned by mobs. Julie and Nathan's brothers are all there with Gudula when Nathan hurriedly reaches Frankfort. Captain Fitzroy, fearing that Julie is in danger, rushes there also to protect her.

"The House of Rothschild"

Nathan is berated at first by his brothers for his mistake. In the midst of this tension comes another alarming note. Napoleon has escaped and is again in France, rallying his soldiers around him for war.

The Rothschilds, famed for their secret sources of information, get the news before the rest of the world.

Fitzroy is obliged to leave Julie and return forthwith to Wellington.

Once more the Rothschilds become necessary to the haughty rulers of Europe. Napoleon sends word that if they will finance him, he will reward them amply. All the brothers but Nathan want to accept.

But Nathan reminds them that Napoleon is a maker of wars. No matter how much the family itself may profit from Napoleon, the interest of the race and of humanity lies against Napoleon. Even if it means their downfall, their destruction, they must oppose this man. And the mother, Gudula, applauds him.

Hardly has the decision been made when the financial ministers of the Allied powers arrive to solicit a loan. Ledrantz is among them, proud, defiant, resentful.

Nathan taunts them with Napoleon's offer. But on one condition the Rothschilds will come to the aid of the Allies. There must be written guarantees of freedom for his race — no more ghettos with their chains and discriminations. There being no other considerations, even Baron Ledrantz is obliged to accept.

But for long it seems hopeless. Everywhere Napoleon is scoring victories.

Finally, to Nathan, standing on the floor of the London stock exchange, comes the word—the Duke of Wellington alone stands between Napoleon and his dream of empire!

Panic stricken, speculators begin dumping their foreign securities. The Rothschilds alone stand between the complete collapse of Europe's finances.

A rumor comes that Wellington is losing. But Nathan Rothschild stands at his post with orders to buy! buy! buy! The other speculators have him on the run. But still, with every pound and penny at his command he buys.

Just when his enemies expect him to hoist the sign of surrender, he gets word from one of his brothers at the battlefield.

"Wellington victorious at Waterloo!"

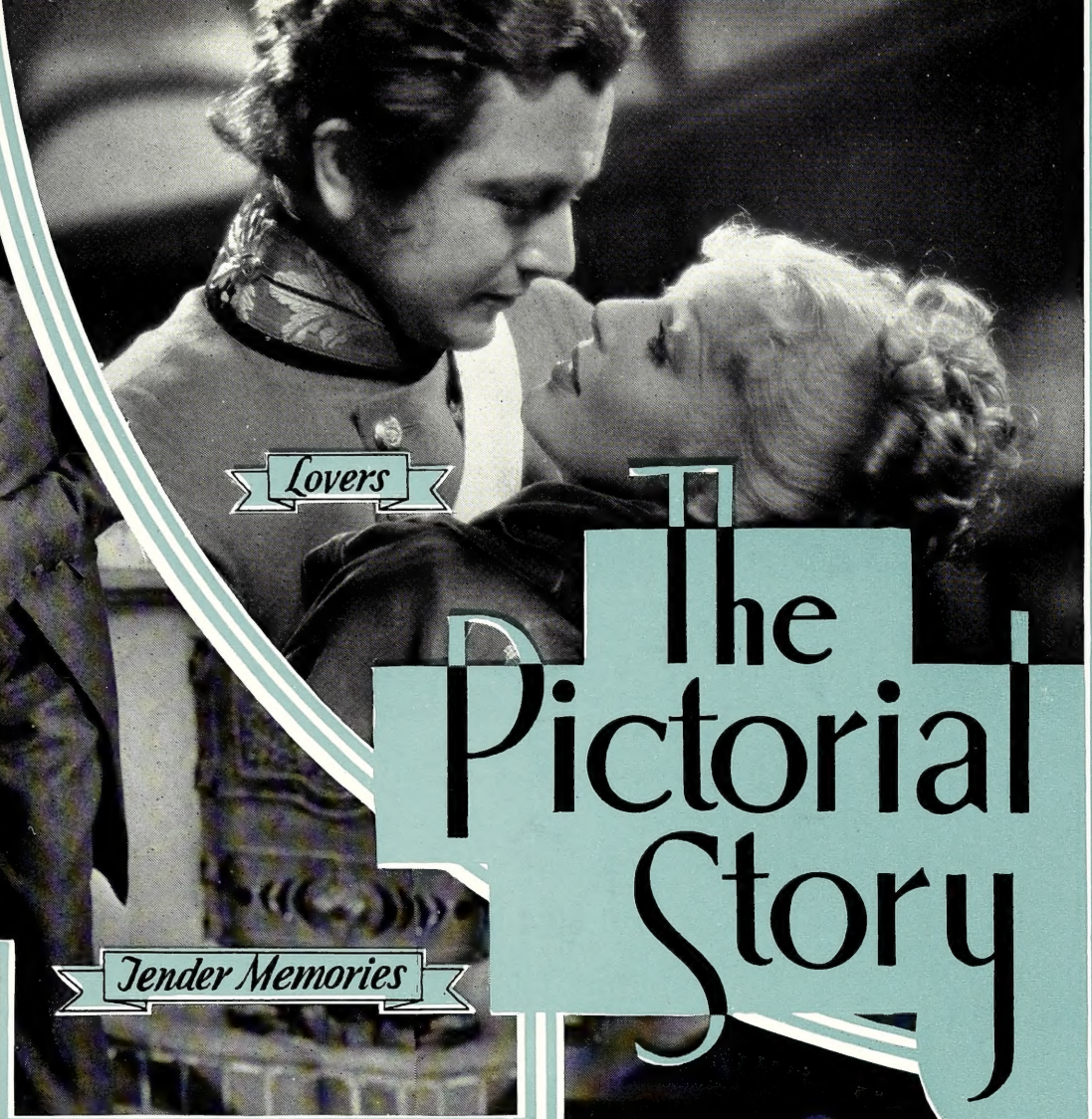
Nathan Rothschild screams the tidings to the milling, jostling mob. But his fellow speculators have been fooled before by Nathan's tricks to stampede the market. They think he is fooling again. If they do not listen to him he will be ruined.

And then the word of confirmation comes. In the mad scramble to recover dumped securities, Nathan is saved—the House of Rothschild is saved.

England, now duly grateful to Nathan Rothschild, at a great ceremony, creates him a baronet. There is nothing now to prevent the marriage of Julie and Fitzroy.

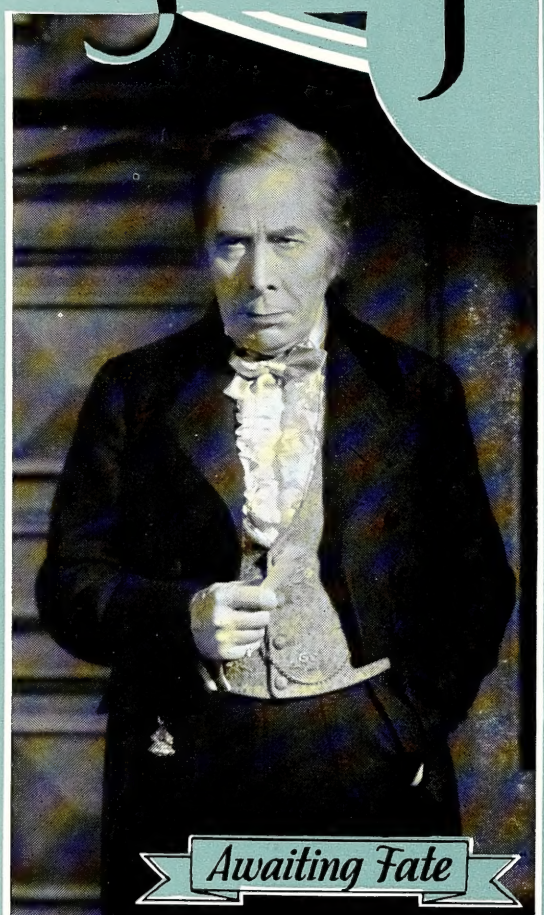
The Pictorial Story

Tender Memories



Lovers

Arrogance!



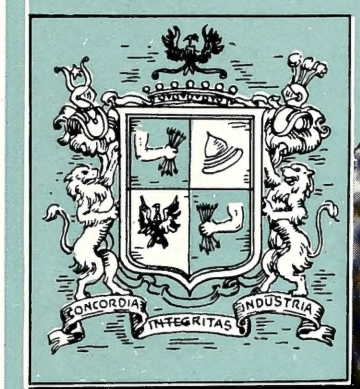
Awaiting Fate

Worthy Foemen

of "The House of Rothschild"

Unexpected News

The Great Family



"To the House of Rothschild!"

Romance

Devotion

Defiance

Chivalry

Joseph M. Schenck presents a Darryl F. Zanuck Production

HOUSE OF

ring

RGE ARLISS *with*

LOFF, *Loretta Young* and *Robert Young*

Cast of Characters

Mayer Rothschild / *Nathan Rothschild*	GEORGE ARLISS
Ledrantz	BORIS KARLOFF
Julie Rothschild	LORETTA YOUNG
Captain Fitzroy	ROBERT YOUNG
Duke of Wellington	C. AUBREY SMITH
Baring	ARTHUR BYRON
Gudula Rothschild	HELEN WESTLEY
Herries	REGINALD OWEN
Nathan's Wife	FLORENCE ARLISS
Metternich	ALAN MOWBRAY
Rowerth	HOLMES HERBERT
Solomon	PAUL HARVEY
Amschel	IVAN SIMPSON
Carl	NOEL MADISON
James	MURRAY KINNELL
Talleyrand	GEORGES RENAVENT
Prince Regent	LUMSDEN HARE
Amschel's Secretary	LEO MCCABE
Prime Minister	GILBERT EMERY
Nesselrode	CHARLES EVANS
Doctor	LEE KOHLMAR
Stock Traders	REGINALD SHEFFIELD BRANDON HURST HAROLD MINJIR HORACE CLAUDE COOPER CRAUFURD KENT
Rothschild Children	GERALD PIERCE MILTON KAHN GEORGE OFFERMAN JR. CULLEN JOHNSON BOBBIE LA MANCHE
Tax Collector	LEONARD MUDIE

Production Personnel

Director
ALFRED WERKER

Associate Producers
WILLIAM GOETZ
RAYMOND GRIFFITH

Screen Play
NUNNALLY JOHNSON

Based on a Play by
GEORGE HEMBERT WESTLEY

Associate Director
MAUDE T. HOWELL

Photographer
PEVERELL MARLEY

Art Direction
RICHARD DAY

Film Editors
ALLEN McNEIL
BARBARA McLEAN

Costumes Designed by
GWEN WAKELING

Assistant Director
BEN SILVEY

Musical Direction
ALFRED NEWMAN

Color Sequence
BY TECHNICOLOR

Technicolor Art Director
NATALIE T. KALMUS

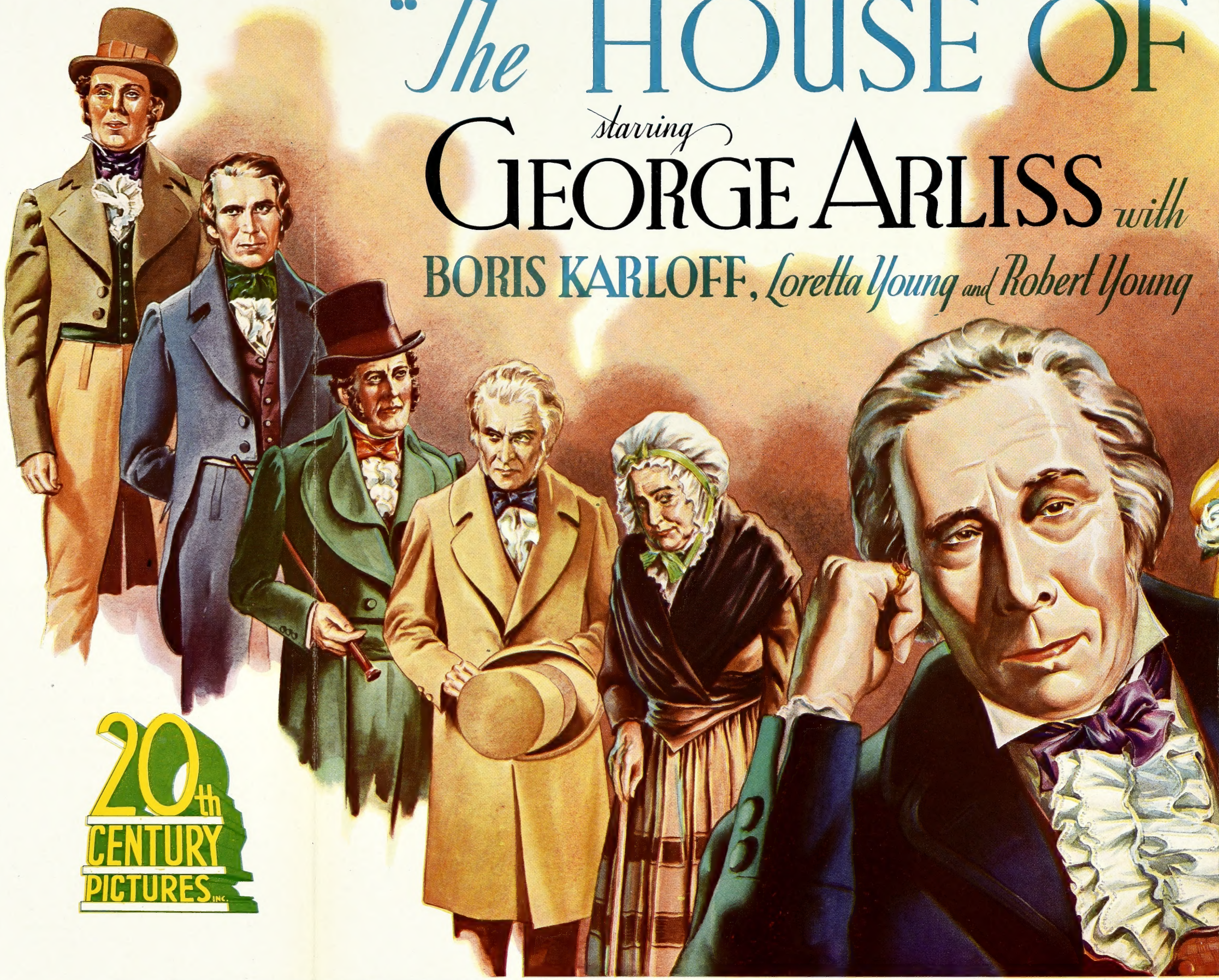
Joseph M. Schenck presents a Darryl F. Zanuck Production

"The HOUSE OF

starring

GEORGE ARLISS with

BORIS KARLOFF, Loretta Young and Robert Young



20th CENTURY PICTURES INC.

ROTHSCHILD"

The Pictorial "The House of

Story of "Rothschild"

Spectacle

Threatened!

"To the Duke of Wellington!"

Knighted!

At Court

Paternal Blessing

The Critics' Tribute to

JERRY ASHER—*Associate Editor, Movie Mirror Magazine:* "An Authentic portrait of a great story painted by that master artist, George Arliss."

BARBARA BARRY—*New Movie Magazine:* "The best picture I have ever seen!"

WELFORD BEATON—*Hollywood Spectator:* "A cinemic masterpiece that puts heart-throbs in history!"

JOE BLAIR—*Showman's Round-Table:* "A powerful historical drama that will be hailed as an epic of the age!"

DOUGLAS CHURCHILL—*Hollywood Correspondent, New York Times:* "The most spectacular of the Arliss films, and one of the most enjoyable."

DOROTHY DONNELL—*Western Editor, Motion Picture Magazine:* "I am proud to say that Hollywood is giving to the world one of its finest contributions."

JAMES FIDLER—*Western Editor, Screenland Magazine:* "George Arliss as Nathan Rothschild gives his greatest screen performance."

JACK GRANT—*Motion Picture Magazine:* "George Arliss rises to new heights in a distinguished career."

HOWARD HALL—*Editor, Cinema Hall-Marks:* "Easily the most commendable film ever made in the entire history of the industry."

JERRY HOFFMAN—*Motion Picture Critic, Los Angeles Examiner:* "Rothschild is the monument by which George Arliss will be remembered."

HOLLYWOOD REPORTER—"About the most important money picture we have seen during the past two years."

HOLLYWOOD DAILY VARIETY—"Handled with restraint, taste and tactful courage . . . dramatic vigor, scope and beauty on the entertainment side."

GUS McCARTHY—*Quigley Publications:* "One of the grandest pieces of entertainment merchandise to reach the screen in years."

"The House of Rothschild"

MOLLIE MERRICK—*Hollywood Correspondent, North American Newspaper Alliance:* "When you find a picture in which all the elements are surpassingly done it becomes difficult to place praise."

MAYME OBER PEAKE—*Hollywood Correspondent, Boston Globe:* "The most brilliant picture I've seen this year!"

EILEEN PERCY—*Block Publications:* "The motion picture industry needs a great picture to bring people back to the theatre—and this is it."

EDWIN SCHALLERT—*Motion Picture Editor, Los Angeles Times:* "Impressive . . . invested with life and surprising timeliness."

VICTOR SHAPIRO—*Hollywood Manager, Quigley Publications:* "Supercharged with entertainment and electric with showmanship."

SIDNEY SKOLSKY—*New York Daily News:* "The most important talkie made in Hollywood since 'All Quiet on the Western Front.' "

TED SMITS—*Hollywood Correspondent, International News Service:* "Great art and great box office."

JIMMY STARR—*Motion Picture Editor, Los Angeles Herald-Express:* "Hollywood's best in many years."

WARREN STOKES—*Associated Publications:* "Finest piece of celluloid entertainment projected in a decade."

ALICE TILDESLEY—*Philadelphia Public Ledger Syndicate:* "See it—not once, but twice."

WHITNEY WILLIAMS—*Fawcett Publications:* "One of the truly great pictures of this or any other season!"

ELIZABETH WILSON—*Western Representative, Silver Screen Magazine:* "George Arliss gives not only his best performance but the year's greatest picture."

JACK WOOLRIDGE—*Woolridge Syndicate:* "George Arliss at his best."

Forthcoming Pictures

Joseph M. Schenck

Presents two

DARRYL F. ZANUCK Productions

Constance Bennett

and

Fredric March

in

"THE FIREBRAND"

with

FAY WRAY FRANK MORGAN

The startling comedy of the adventures of the world's most famous and daring lover. From the New York stage play by Edwin Justus Mayer, adapted to the screen by Bess Meredyth and directed by Gregory La Cava.

◆

Ronald Colman

in

"BULLDOG DRUMMOND STRIKES BACK"

with

Loretta Young

Another thrilling Bulldog Drummond Mystery Drama by H. C. McNeille, the novelist who gave Ronald Colman his greatest and most popular screen story. Adapted by Nunnally Johnson and directed by Roy Del Ruth.

Greetings:

We, the Screen Stars of Hollywood, join in extending felicitations and Birthday Greetings to 20th Century Pictures and to Joseph M. Schenck and Darryl F. Zanuck on the occasion of this First Anniversary Celebration

We also extend Best Wishes for the Great Success of its First Anniversary Picture George Arliss in "The House of Rothschild".

signed:

Mary Pickford Charlie Chaplin Harold Lloyd Marie Dressler
John Barrymore Chas Nest Douglas Fairbanks Ann Harding Eddie Cantor
Robert Montgomery Bing Crosby
Constance Bennett Fredric March Ronald Colman
Jackie Cooper Sylvia Sidney Polly Moran Gary Cooper
Gloria Swanson Jack Oakie
Clark Gable Richard Dix Anna Sten
Chas Laughton Constance Cummings Spencer Tracy
George Raft Norman Foster Loretta Young Lilyan Tashman
Fay Wray Claudette Colbert Alison Skipworth
Bob Daniels Charlotte Henry
Ben Lyon Jane Dunne Bruce Cabot Colleen Moore
Ramon Novarro Cary Grant Carole Lombard Mae Busch
Mary Boland Dolores Del Rio Lupe Velez
Robert Woolsey Bert Wheeler Lottie Howard
Herbert Marshall Charlie Ruggles Richard Arlen
Russ Columbo Edmund Lowe Mary Brian John Boles
W. C. Fields
Sally Blane Nynne Gibson Frances Dee Joe McCrea Cort Kelton
Ginger Rogers Roscoe Karns Jean Hersholt Arline Judge Thelma Todd
Johnny Weissmuller Toby Wing Randolph Scott Jeanette MacDonald
Adrienne Ames

Released thru

UNITED ARTISTS

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Engravings by Garnier
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Ink by Graphic Arts Ink Co.
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[FACSIMILE]

SA167 98 DL CNT PCTNS=HOLLYWOOD CALIF 9 1110A

TO MOVIE FANS EVERYWHERE=

George Arliss examines a modern Western Union stock ticker tape between scenes, during the making of "The House of Rothschild."

MY NEW TWENTIETH CENTURY PRODUCTION "THE HOUSE OF ROTHSCHILD" IS CLIMAXED BY A SCENE DEVOTED TO ONE OF THE UNUSUAL METHODS BY WHICH MEN COMMUNICATED BEFORE THE DAYS OF WESTERNUNION. I REJOICE THAT THE SCIENCE OF COMMUNICATION HAS ADVANCED SO NOTABLY FROM THE TIME OF BARON ROTHSCHILD TO THE PRESENT HIGH STATE OF DEVELOPMENT OF THE TELEGRAPH WHEN ONE FINDS THE FAMILIAR WESTERNUNION SIGN IN OVER 18,000 COMMUNITIES IN THE UNITEDSTATES. THIS IS MY FIRST PICTURE FOR UNITED ARTISTS RELEASE AND THE BEST PICTURE I EVER MADE. CORDIALLY=

GEORGE ARLISS

85% OF MODERN BUSINESS COMMUNICATIONS ARE ENTRUSTED TO WESTERN UNION.

JOSEPH M. SCHENCK *Presents*

George ARLISS

IN

The HOUSE *of* ROTHSCHILD

DARRYL F. ZANUCK'S

Inspired

PRODUCTION

A 20th CENTURY *Picture*

Released thru UNITED ARTISTS

WILL BE ON EVERY PICTURES OF

"Excellent cinema. Mr. Arliss is decidedly at his best, playing with ease, crispness and power. The film records with an effective combination of reverence and showmanship the foundation of the Rothschild fortune. The narrative is invariably skillful. It is done handsomely."—RICHARD WATTS, Jr., NEW YORK HERALD TRIBUNE.

THE HOUSE of

RIDGWAYS LAUNCH GREAT TEA TIE-UP

Tea is a well known hobby with Arliss, and good tea, with a great picture, got a mutual send-off with the New York opening of "The House of Rothschild," with five thousand car cards as illustrated.

Moreover, through Barron Collier, through which the Ridgway and White Rose contracts are handled, similar cards have been spotted for other cities.

If the Barron Collier Company handles the car card contracts in your city, you should have this tie-up working for you. If it doesn't, and you have a desire to put the layout up in a tea tie-up for your local community, the forms are waiting for your order, as above. Theatre credits and playdates can be added to the specimen imprint, perhaps in the panel at the right.

The same layout is available to you on heavy white superpaper, for use as window, mirror and counter streamers, also as truck inserts. They are 11" x 21", and may be ordered direct from THE TABARD PRESS, 376-380 Second Avenue, New York City, at these prices:

100—$5.25; 200—$6.30; 300—$6.95; 500—$8.75; 1000—$13.10. Prices are F.O.B., New York City, remittance with order; or C.O.D., if desired. Prices quoted are subject to reduction or advancement, per code directions of N.R.A.

"The most impressive film the great Arliss ever made. A magnificent picture, signicant and strong with lavish and handsome production. A picture of genuine importance, stately beauty and stirring dramatic force."—BLAND JOHANESON, NEW YORK DAILY MIRROR.

Because...

"THE HOUSE OF ROTHSCHILD" STARRING GEORGE ARLISS IS THE BIGGEST HIT IN NEW YORK THEATRICAL HISTORY, YOU ARE URGED TO BUY YOUR SEATS WELL IN ADVANCE OR MAKE RESERVATIONS BY MAIL... SEATS NOW SELLING 3 WEEKS IN ADVANCE AT THE ASTOR THEATRE

BROADWAY at 45th STREET

Twice daily 2:50 8:50. 4 times Sat 2:50 5:50 8:50 11:50. 2 times Sun & Hols 2:50 8:50. Mats (except Sats and Hols) 75c. $1 Eve. also $2

"Sold"

Printed in U. S. A.

LIST OF THE BEST THE YEAR!

Sidney Skolsky
New York Daily News

ROTHSCHILD

"A smashing good picture, assured of an audience. Timely and highly dramatic. It should insure a triumphant birthday to 20th Century and well-wishes of all movie-goers for many happy returns."—EILEEN CREELMAN, NEW YORK EVENING SUN.

With DIGNITY

At left is a reproduction of the actual newspaper ad used in New York one week after the opening of "THE HOUSE OF ROTHSCHILD" at the Astor Theatre, at $2.00 top.

No sooner had the public announcement of the picture been made than a tremendous rush on the box-office started, with speculators, the public and everybody making a wild dash to get tickets to "THE HOUSE OF ROTHSCHILD." Needless to say, three weeks advance sale piled over the counter within a couple of days' time—a smash hit if ever there was one.

From its first opening day "THE HOUSE OF ROTHSCHILD" developed into a tremendous hit, with unprecedented popularity. To properly exploit a picture of its magnitude and calibre it is essential that wild exploitation stunts be discouraged, and the picture be exploited with dignity. Just as the elder Rothschild said to his five sons, "You must walk the world with dignity," so each exhibitor, to handle a theatrical production of this proportion, must be careful to see that the public is not sold just another picture or just another starring vehicle. "THE HOUSE OF ROTHSCHILD," even though its star gives one of the finest performances ever seen on the screen, is still bigger than any individual member of the cast. It is a picture which must be so handled that it keeps its skirts clean of any propaganda, any semblance of old-fashioned showmanship, any touch of the ancient, stereotyped order of ballyhoo.

This picture to be properly sold, and to get you the money you are entitled to, must be lifted out of the ruck of the ordinary film production with which it will be competing. Avoid any stunts that might cheapen the title of the picture. Avoid publicity seeking individuals who want to tie in their names with this picture; avoid any method of selling this picture that does not emphasize above every other item that this is pure, sparkling entertainment—that regardless of the theme of the picture, uppermost in your mind and the minds of the people who read your advertising should be a picture we will love—a picture we will enjoy— a picture we will live through.

In handling this picture you take on this responsibility which you, as good showmen, will carry through to a successful conclusion.

★ ★ ★ ★

"A tower of entertainment. Pictured with glamorous beauty and stirring drama. An exciting, gripping pageant against the background of warm, intimate, human drama. The film belongs to Mr. Arliss."
—REGINA CREWE, NEW YORK AMERICAN.

Copyright 1934 . . United Artists

LORETTA EXQUISITE IN "Julie" COIFFURE

Here's what one big New York store thought of the power of Loretta Young as a saleslady for their beauty salon. The "Julie" coiffure can mean dough to shops in your city, and added display space in ads, with this same layout, or other stills for illustration.

If you're interested in this identical layout, easily convertible to your local firm's requirements, copies in mat form, 75 lines over two columns, are available. Write the exploitation department of United Artists, 729 Seventh Avenue, New York City. Or pick out your own stills, and make your own ad up exclusive.

VARIOUS FASHION CHANCES

Loretta Young is photographed with some breathless things for milady in the way of gowns, chapeaux, furs, necklaces and charms. The exchange set may provide you with some of them, but if you want co-operation in the form of definite layouts for circulars and ads, in addition to the regular fashion mat presented on the publicity pages, write for the Cinema Shop ideas, of Modern Merchandising Bureau, 36 West 44th Street, New York City.

The "JULIE" COIFFURE

which Loretta Young wears in "The House of Rothschild"

There's been a rush of curls to the head in Best's Beauty Salon ever since this enchanting coiffure flashed on the screen. For while Paris and fashion gossip and this-and-that about Pre-War revivals of up-swept curls left some ladies unconvinced —they all want to try them now. We modernized the coiffure a bit but we've kept those feathery bangs and those soft, angelic curls piled right at the top of your head. FOURTH FLOOR

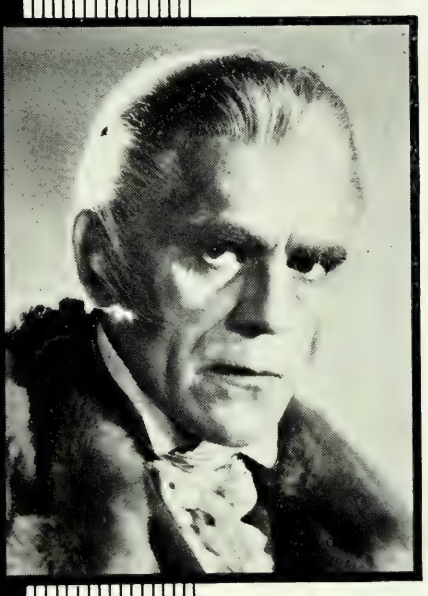
Frederick and Eugene Permanent, 10.00
Croquinole Permanent . . . 15.00

Telephone for appointment
Wisconsin 7-5000 — Ext. 300
Westchester—Mamaroneck 3600
New Jersey — ORange 5-1200

Best & Co.
Fifth Avenue at 35th Street
GARDEN CITY MAMARONECK EAST ORANGE BROOKLINE ARDMORE

THE INDUSTRY NEEDS A GREAT TO THE THEATRE

"THE HOUSE O



BROADWAY'S ASTOR DISPLAYS FOR YOU

The New York Broadway Astor touch for your own front! Photographic enlargements in standard or special sizes, made by the company that did the front for the world's two-a-day premiere of the most important money picture of the year. And at the price you can afford to pay.

The eight two-by-three frames illustrated, four along the outer edge of each side of this spread are selections from the actual Astor display.

These displays are offered to you in the following size and price standards:

	Black and white	Sepia and flesh (tinted)
30" x 40"	$ 3.00	$ 6.00
40" x 60"	5.00	10.00

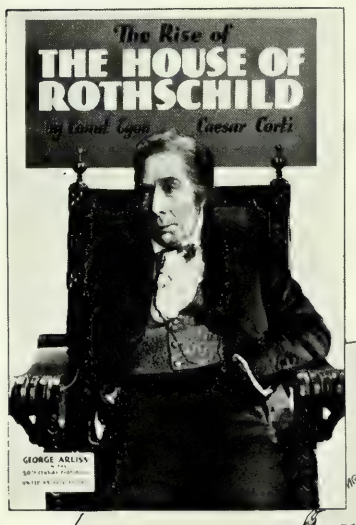
Special photomontages as used in the Astor display, other scenes from stills blown up and tinted in standard and special sizes, and the scenes here illustrated in sizes to fit your requirements also are available at special prices. Write or order direct.

NATIONAL STUDIOS, Inc.

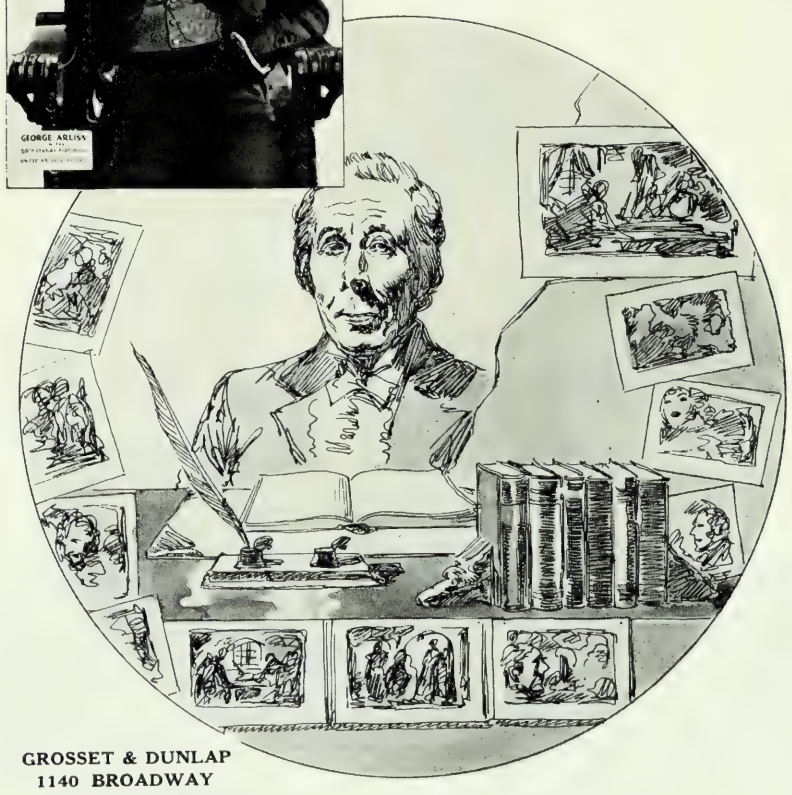
226-232 West 56th Street **New York City**

Prices are F.O.B. New York; orders will be taken on remittance with order, or C.O.D., if desired.

GROSSET & DUNLAP SPECIAL EDITIONS



Grosset and Dunlap, popular-priced book line, keeps the avenue of window tie-ups open with a special movie jacket of Arliss. In these windows, too, you can strive for special effect. It might be a desk set with inkwell and quill pen, a cutout of Arliss set against drapes in back, poster or photo-color cutouts for bookends, supporting a line of volumes, with scenes from the picture.



GROSSET & DUNLAP
1140 BROADWAY
NEW YORK CITY

★ ★ ★ ★

Another Big News "Scoop" BY THE TIMES-STAR

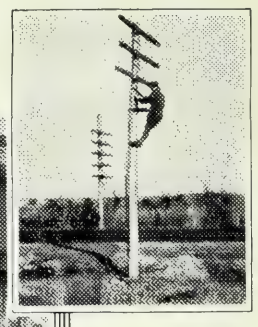
GEORGE ARLISS Noted screen star, soon will contribute a Series of Narratives of interest to all our readers.

Watch for It! STARTING FRIDAY IN THE TIMES-STAR

GEORGE ARLISS each day for six days will relate the interesting story of 20TH CENTURY *Communication* ...and events leading up to it.

20TH CENTURY Communication *and how it came about, as related by* GEORGE ARLISS *from data discovered during the filming of* "THE HOUSE OF ROTHSCHILD"

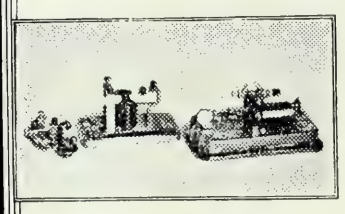
Helen Westley is one of a carefully chosen Darryl F. Zanuck cast supporting George Arliss in 20th Century's new "House of Rothschild"



Rapid communication, as important today as in the days of "Rothschild", keep a huge force of men daily employed. Western Union maintains 1,861,635 miles of telegraph lines.

No. 1

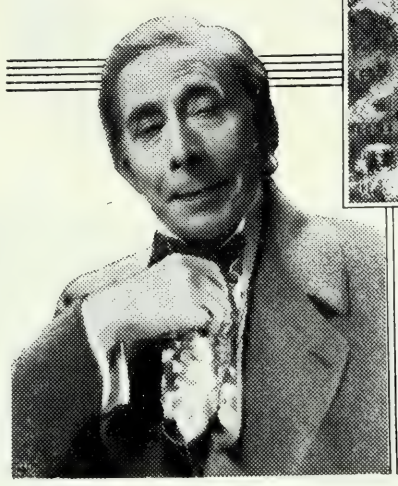
George Arliss in a portrait made of wires. But it wasn't wires that gave him, in his role for "The House of Rothschild", the quick communication that made him the lion of his day.



Important word pictures are composed graphically the world over by such instruments as these. Once an ace key set, this one is being rapidly supplanted by Western Union's great new lightning dispatcher, the Simplex.

No. 2

Interesting episode in book by George Poer Oslin, gave Arliss this slant on oldtime signalling, which plays an important part in "House of Rothschild".



With the use of dioptical instruments, olden Greeks read messages in code from similar alphabet boards displayed at great distances. Oslin's "The Story of Communication" abounds in authentic and interesting points like this.

No. 3

PICTURE TO BRING PEOPLE BACK AND THIS IS IT!

Eileen Percy

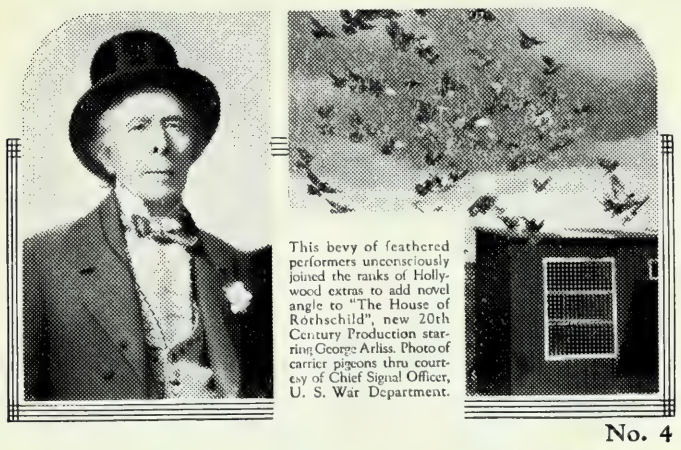
Paul Block Publications

OF ROTHSCHILD"

Tomorrow
IN THE
TIMES-STAR
GEORGE ARLISS
noted screen favorite, begins his SIX Chapter-a-day account of...
20TH CENTURY
Communication
...and how it all started.
GRAPHIC! INTERESTING!
...Don't Miss It!

To day
AND HERE ONLY IN THE
TIMES-STAR
GEORGE ARLISS
Screen Star, begins his interesting narrative on 20TH CENTURY *Communication* . . . and how it all came about...ONE EPISODE TODAY...and five more on successive days...START NOW . . .and you won't want to miss any of them!

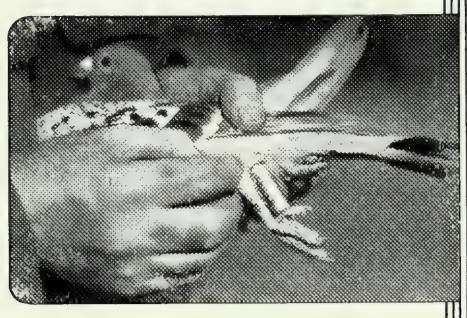
Here's an exclusive six chapter story on "Communication" which any newspaper will be glad to use. It makes Arliss one of their staff writers. And they get a standing head, four announcement teaser ads in which their masthead can be stripped, and six illustrations. Can be offered in two or three installments as well, by combining the text and mats. Ask for the text and mats on "20th Century Communication," at your exchange or the Home Office. Give the rights to ONE paper in your town. Hundreds of dollars in publicity for forty cents. Mats are two-column: 16, 16A, 16B, 16C cover the set.



This bevy of feathered performers unconsciously joined the ranks of Hollywood extras to add novel angle to "The House of Rothschild", new 20th Century Production starring George Arliss. Photo of carrier pigeons thru courtesy of Chief Signal Officer, U. S. War Department.

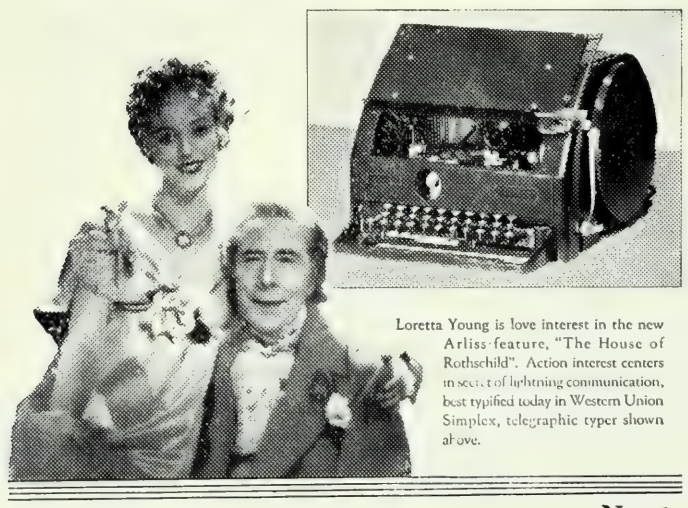
No. 4

In the new Arliss picture, "The House of Rothschild", quick communication pulls down star of destiny for Napoleon, all to save romance of two young people.



Here's a method of sending messages by carrier pigeon, a "Rothschild" secret. Photo is by courtesy of Chief Signal Officer, War Department of U. S. A. Many pigeons served as extras in film.

No. 5



Loretta Young is love interest in the new Arliss feature, "The House of Rothschild". Action interest centers in secret of lightning communication, best typified today in Western Union Simplex, telegraphic typer shown above.

No. 6

SIMPLEX MACHINES IN LOBBY BALLYHOO

A nation-wide tie-up with Western Union, covering all their offices, has been approved by Western Union's national executive offices.

A jumbo telegram, with Arliss copy indorsing the picture, should be on display in every Western Union Station in your territory when "The House of Rothschild" makes its debut. Posters, cutouts, and stills, can add color to the bigger display spots.

The special 40 x 60 display, too, will add interest to such windows, as well as to your "front" for the attraction, either as part of your advance campaign, or current make-up.

In addition, Western Union has authorized every one of its offices to allow the theatre to display, and utilize for stunts under proper direction, one of the new Simplex machines, a marvel of modern rapid communication in which everybody will be interested. In cities, or on occasions, when this machine is not available for theatre use, there are photos of the device available, both in the 40 x 60 special display, and the syndicate narrative mats for "The Story of Communication" by Oslin.

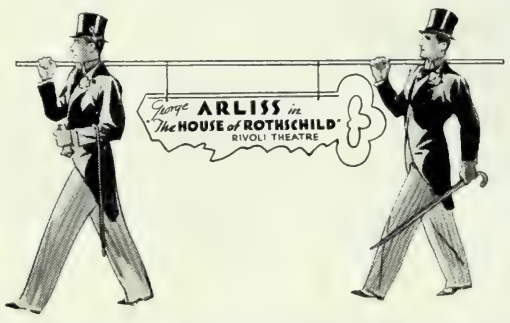
You may be able to make a corner of your lobby or an adjacent vacant display spot, a special Western Union agency for the run of "Rothschild". The local Western Union manager may work with you to have a girl operator stationed to take messages of congratulation to Arliss on his latest performance; a newspaper critic simplex-ing his review to his editor also will be a novel event. In preview cases, the comment of the guests after the show can be recorded by them via the Simplex, and used as enlarged tape sections of praise in lobby display.

MAKING BALLYHOO OF KEY TO "HOUSE"

Arliss pictures present a difficult problem in ballyhoo; ballyhoo means much to some engagements, and yet they must not detract from the dignity of the feature.

The title, however, suggests a play on the key which opens the way to a new entertainment high that comes with the opening of "The House of Rothschild".

For pictures like these, especially with the courtesy of an invitational preview to prove its exceptional merit, you won't have the ordinary troubles of getting some outstanding city dignitary to lend his support. The mayor might be tendered the key to "The House of Rothschild," opening the way to entertainment finer things; and the ceremony of presentation be made a chance for newspaper photos on the steps of the municipal building or your theatre front. Getting a



key of metal, or matboard finished in metallic paint, large enough to show in the ceremony and the photos, will be the least of your troubles.

An out-and-out ballyhoo idea can be evolved by suspending a big matboard key on a bamboo pole, carried about between two men dressed to the minute in formal attire, or between a young man and well-dressed girl. Copy: A BIG KEY . . . you said it . . . but then it's a big entertainment event it opens up for Cincinnati Saturday . . . the key to "The House of Rothschild," etc.

★ ★ ★ ★

ONE OF THE MOST IMPORT PRODUCTIONS

NECKWEAR

The neckwear featured by men in the time of Rothschild was a bit more ornate than the ties of today. Nevertheless, the very period when a man's cravat was a bigger part of his wardrobe can key the sales line for neckwear tie-ups in windows and ads of the haberdasher and men's store of today. Use any of the stills with Arliss and others in which their frilly neckwear is close-up. The tie-line can be: "Ever since the beginning of truly fine neckwear, Slipknotz Cravats have been the choice of men romantically inclined."

CARTOON MAT SERVES MANY CONTEST NEEDS

Here's a two column mat with a dual use. It can be used for contests in which the dormant desire to draw that lies in everybody, may be coaxed out to do simple impressions in pencil, pen or crayon, of Arliss.

It can be presented also as a contest mat in which patrons or readers of the paper are invited to identify the roles of which the caricatures are typical.

The mat is valuable in that it not only arouses the interest in what sort of character Arliss will appear in the new feature, but also recalls some of his most excellent portrayals in previous productions; invariably good.

We credit Warner Brothers with the productions "A Successful Calamity," "The Man Who Played God," "The Green Goddess" and "Old English," from which these cartoons are adapted, starting with the one at the upper left, and reading from left to right, center, and bottom. The bottom one is the catch in the identity idea, as many will be tempted to list five different productions. There are but four, both bottom cartoons being from "Old English".

Awards by merchants and theatre, given in a contest by the newspaper which sponsors the contest, will elicit many replies.

The mat also can be used for illustration of feature stories, in which past Arliss pictures are mentioned.

2 Column Cartoon Mat No. 18—.10; Cut .40

"A fascinating study of international intrigue in the nineteenth century. George Arliss has found his most congenial role since Disraeli."—THORNTON DELHANTY, NEW YORK EVENING POST.

"THE HOUSE of

"House" IN ADS

The co-operative merchant tie-ups, whether they be single windows or ads, or a newspaper section, can be facilitated with a play on the word "house".

"The House of all-wool suits extends a cordial greeting and wishes for success to The House of Rothschild."

"The House of Rothschild," playing at the Rivoli Theatre, "the house of hits," can take space in an ad layout finished out by Moresheim, the house of fine shoes; Woolitzers, the house of grand pianos; Bewyick, the house of fine cars; Hard-Shiffner, the house of fine suits; Strobles, house of fine radios, etc.

LIFELIKE CUTOUTS to STAND or HANG

Each 20" high $1.75
Set of two $3.00

F.O.B. New York City

Order direct from

PHOTOCOLOR STUDIOS

220 West 42nd St., New York, N. Y.

ANT AND TALKED-ABOUT OF THE YEAR!

Rose Pelswick

New York Evening Journal

ROTHSCHILD

Setting PREVIEW

If you offer a preview, the newspaper fraternity can be augmented by invited guests from the ranks of educators, ministers, bankers, teachers, and florists.

Should you make up special invitational forms, the letters or folders can carry extra meaning to your guests, by making the salutation, "to the House of Jones, etc., from The House of Rothschild."

Their reaction is sure to benefit you in the form of pride in having been included in the preview group, and in word-of-mouth praise for the picture. If possible, the invitation might bear a stub or reverse side form on which so-and-so can jot down his appreciation; you can get good copy for ads and lobby this way.

ARLISS TEA CUSTOM FOR LOBBY TRICK

In connection with the tea tie-ups, you may be able to work with some tea distributor, to emulate the Arliss custom by serving samples, hot or cold, in a section of your lobby or a sidewalk set, with canvas umbrellas, awnings, and so forth.

"Try the beverage that refreshes the stars," or "partake of the invigorating George Arliss custom—tea at three," are possible copy angles, linking the "sample" ballyhoo to your attraction. One of the color standees or poster cutouts of Arliss should be a "host" touch on each table.

A beautiful display accessory with many uses, is this brace of cutouts, handsomely colored and glossed with protective veneer. Made with the masterpiece touch of a lifesize cutout, with easel support for standee use in windows. They can be mounted, too, in your display frames to set off your copy, hung around the edge of your marquee, or erected as standees in many conspicuous spots about your front and inside. Ideal for window tie-ups, standing as they do twenty inches high; particularly for florist windows, with Arliss displaying his boutonierre, and the importance attached to wearing one played up throughout the plot.

Quick delivery, remittance with order, or C.O.D., if desired.

THIRTEEN COLORS IN SPECIAL 40 x 60 SHEET

A special de luxe display, 40" x 60", handsomely reproduced on durable stock by the silk screen process in thirteen colors, will add a distinguished touch to your front and tie-up windows. Order direct from

UNITED ART SERVICE

39 East 20th Street — New York City

Priced at $1.25 each, F.O.B. New York

Remittance with order, or C.O.D., if desired.

"An important addition to the town's list of worthy pictures. Undoubtedly one of the pictures which MUST be seen. A photoplay of fluent composition and shrewd direction. Arliss' performance is brilliant."—MARTIN DICKSTEIN, BROOKLYN EAGLE.

★ ★ ★ ★

SUPERCHARGED WITH ENTERTAINMENT SHOULD BE A SENSATION

"THE HOUSE

★ ★ ★ ★

OTHER ARLISS ROLES TOPPED

Even though "The House of Rothschild" is bigger than the performance of any of its stars, any lobby arrangement or display that recalls other big Arliss roles, at the same time presenting his new role as topping them all, is good exploitation.

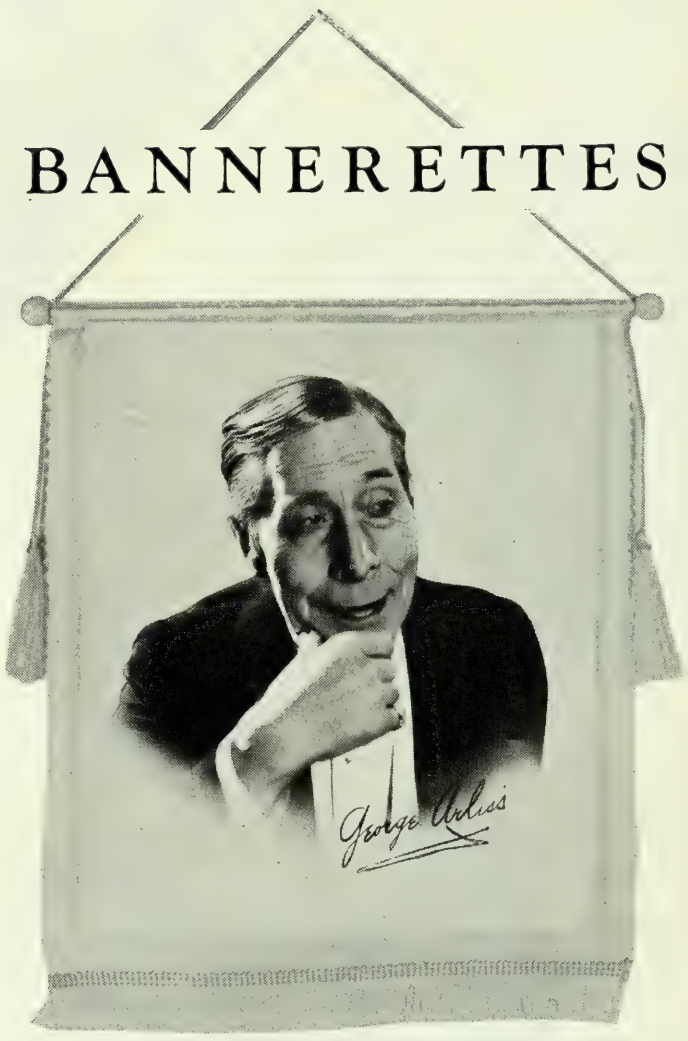
It might be a successive line-up of stills or posters from previous releases, with special and bigger display for one from "Rothschild," captioned "topping even HIS great performances of the past!"

One theatre manager utilized this idea as a row of poster cutout milestones, along his inner foyer. Another manager had the same idea, using poster likenesses of the star in a line of niches along his wall for a screen "hall of fame," or "roles that will be immortal"!

"Impressive, compelling and beautifully performed. A timely and fiery document, richly produced. Here, without hesitation, is a film that goes on the recommended list of this department."
—WILLIAM BOEHNEL, NEW YORK WORLD-TELEGRAM.

★ ★ ★ ★

BANNERETTES



A real halftone portrait with autograph, imprinted on a de luxe silk bannerette, 10" x 13". Body colors are gold, pink, blue and white, a pastel effect that makes the portrait fairly live as it is viewed by passersby. An excellent touch for outside or inside. Same as the idea used on "Nana," which exhibitors found so attractive that first orders completely exhausted the supply. Can be kept and utilized on the next Arliss picture. Set of four—25c each; lots of twelve, $2.70 per dozen; lots of 25 or more—$5.00 per 25.

Immediate delivery prepaid, net cash with order, direct from GARNER PUBLISHING CORPORATION, 1775 Broadway, New York City.

COLORTONE SLIDE

An excellent background panorama, in beautiful colors, to lend that novel touch to the presentation of your trailer, or the introduction of the feature. Write for catalog of Colortone effects.

4" x 5"—Colored positive only		$2.00
	Set (Pos. and Neg.)	3.00
3½" x 4"—Colored positive only		1.50
	Set (Pos. and Neg.)	2.25

Order No. N-797, direct from

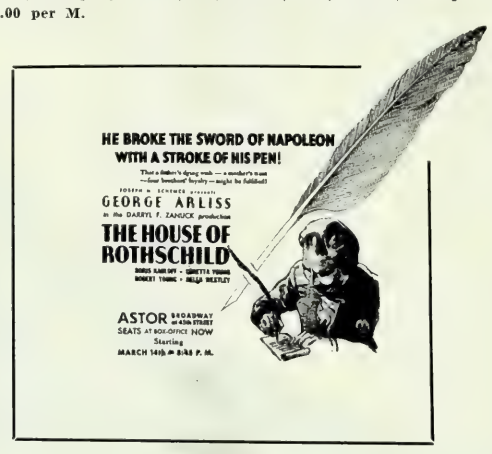
NATIONAL STUDIOS, Inc.
226 West 56th Street New York City

Remittance with order; or C.O.D., if desired.

★ ★ ★ ★

Quill Pens That Write

A beautiful de luxe souvenir in keeping with the dignity of the picture. NOT JUST AN IMPRINTED PAPER PEN, but an actual feather quill with a nib that writes, inserted in your copy panel. Quills in various brilliant colors. Banks, stationery stores, hotels, any spot with a place to write, should go for them. Divide the cost with your distributing partner, and divide the imprint, or put his imprint on one side and yours on the other. Added imprint costs only $2.00 per M extra. An allowance will be made on price if you care to insert the pens in imprint card yourself. Prices listed here include one imprint and the pens inserted. Order direct from Economy Novelty Company: 500—$7.50; 1000—$12.50; 3000—$12.25 per M; 5000—$12.00 per M.



AND ELECTRIC WITH SHOWMANSHIP! AT THE BOX-OFFICE!

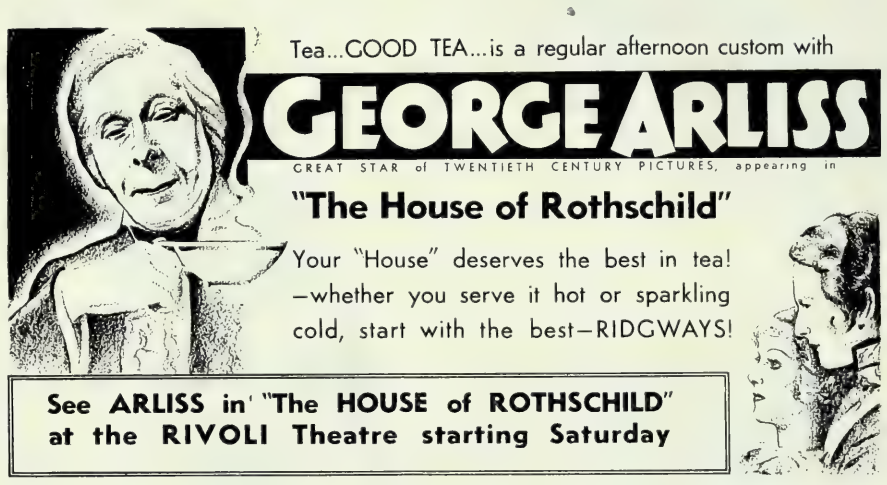
Victor Shapiro
Motion Picture Daily

OF ROTHSCHILD"

WINDOW STREAMERS

If you used the coffee streamers on "Moulin Rouge," here's another streamer for counters, windows, trucks, on the tea angle. Ridgway Tea put the idea over in Greater New York and other cities with an advance order of 7000 car cards. Grocers, lunch stands, drug stores and many windows of firms handling or serving tea, can give Arliss added display space while selling good tea, with this streamer. If White Rose, or some other brand, is the lion in your territory, specify the change of copy desired. Printed on heavy paper of attractive tint, size about 10" x 17". Order direct from Economy Novelty and Printing Company, 239 West 39th Street, New York, New York.

Streamers are priced at: 25 — $1.50; 50—$2.00; 100—$3.00; 250 —$5.00; 500—$8.50; 1000—$15.00. These prices include complete printing of your copy and imprint.



In ordering novelties from Economy Novelty Company, remittance with order saves C. O. D. charges. In either case your order will be promptly dispatched . . . . . but ORDER EARLY!

TELEPHONE NOVELTY

One of "Rothschild's" secrets of success, rapid communication, is symbolized in this telephone novelty. Illustration shows how it is received by patron, and copy when phone tab is lifted. Player names are lettered alongside illustrations. Imprint copy may be changed at no extra cost. Made of a good grade cardboard, die cut to shape, size 5½" x 7½". Prices, including imprint you specify with order, are: 500—$5.00; 1000—$7.50; 3000—$7.25 per M; 5000—$7.00 per M. Order direct from Economy Novelty Company.

★ ★ ★ ★

"Mr. Arliss outshines any performance he has contributed to the screen, not excepting his expert and highly revealing interpretation of Disraeli. The story runs along smoothly and swiftly. The picture is engrossing throughout."—MORDAUNT HALL, NEW YORK TIMES.

CLOCK HANGER

A colorful grandfather clock, right out of the time of "Rothschild," has been made into an attractive auto and door hanger. On thin colored card stock, with hole at top for easy hanging on parked cars, and store and residence doors. Also can hang over telephone mouthpieces. Prices include your imprint copy: 500 — $4.50; 1000—$6.00; 3000—$5.75 per M; 5000 — $5.50 per M; 10000—$5.25 per M. Send order and copy desired to Economy Novelty Company.

KEY BLOTTERS

Here's a blotter key to your "House of Rothschild" that will get your message in dignified and lasting places —offices and schoolrooms. Bank counters and hotel desks, stationery stores and the postoffice, are other places they will be seen. Colored highgrade blotting paper, die-cut, 3½" x 8". A novelty that retains its serviceable end for many days. Prices, with your imprint copy: 500—$4.50; 1000—$6.00; 3000—$5.75 per M; 5000—$5.50 per M; 10000 —$5.25 per M. Order direct from Economy Novelty Company.

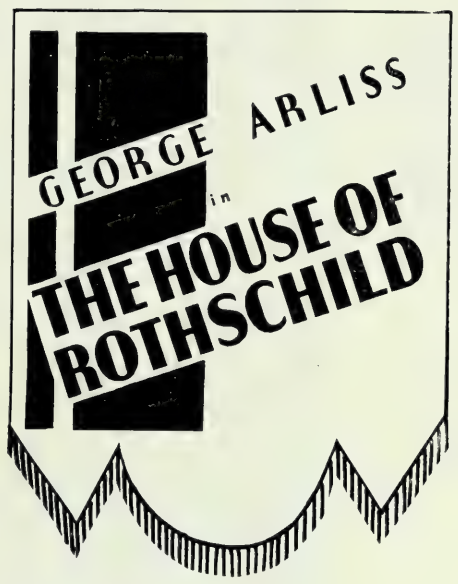
SO BIG IT COMMANDS SPECIAL

A. B. C. Book Covers, an ideal advertising novelty that fits any size of books except the big geographies, will keep your copy in view a long time. Durable, attractive, and cost but $8.50 per thousand. Less for orders in bigger lots. Send your order direct to

AMERICAN BOOK COVER COMPANY

225 West 34th Street New York City

Art, copy and imprint included.



Above is an effective arrangement of star and title lettered on the standard Burgee. It is 20″ x 30″, beautifully cut and fringed. Heavy canvas at fifty cents each, or in shimmering silkolene at 65c each. Order from

MORRIS LIBERMAN CO.

729 Broadway New York City

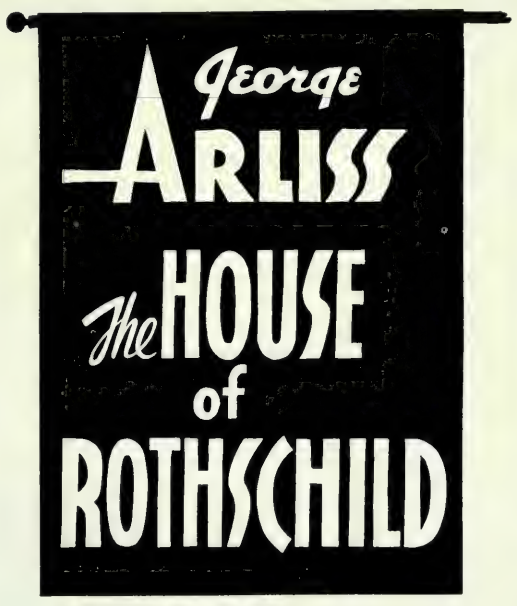
★ ★ ★ ★

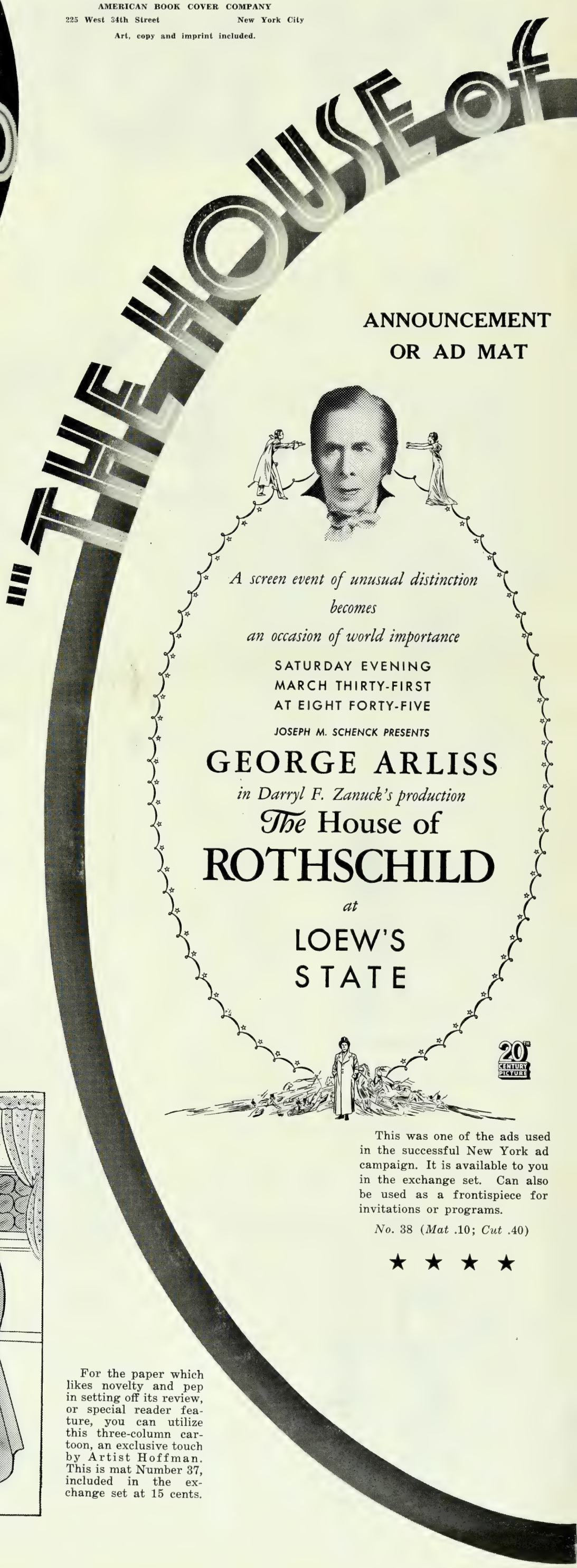
★ ★ ★ ★

Below is shown the durable and flashy hanging flag or wall banner. Hand-lettered, it is available in any size to fit your needs. Priced reasonably in any size you specify. Order direct from

MORRIS LIBERMAN

729 Broadway New York City

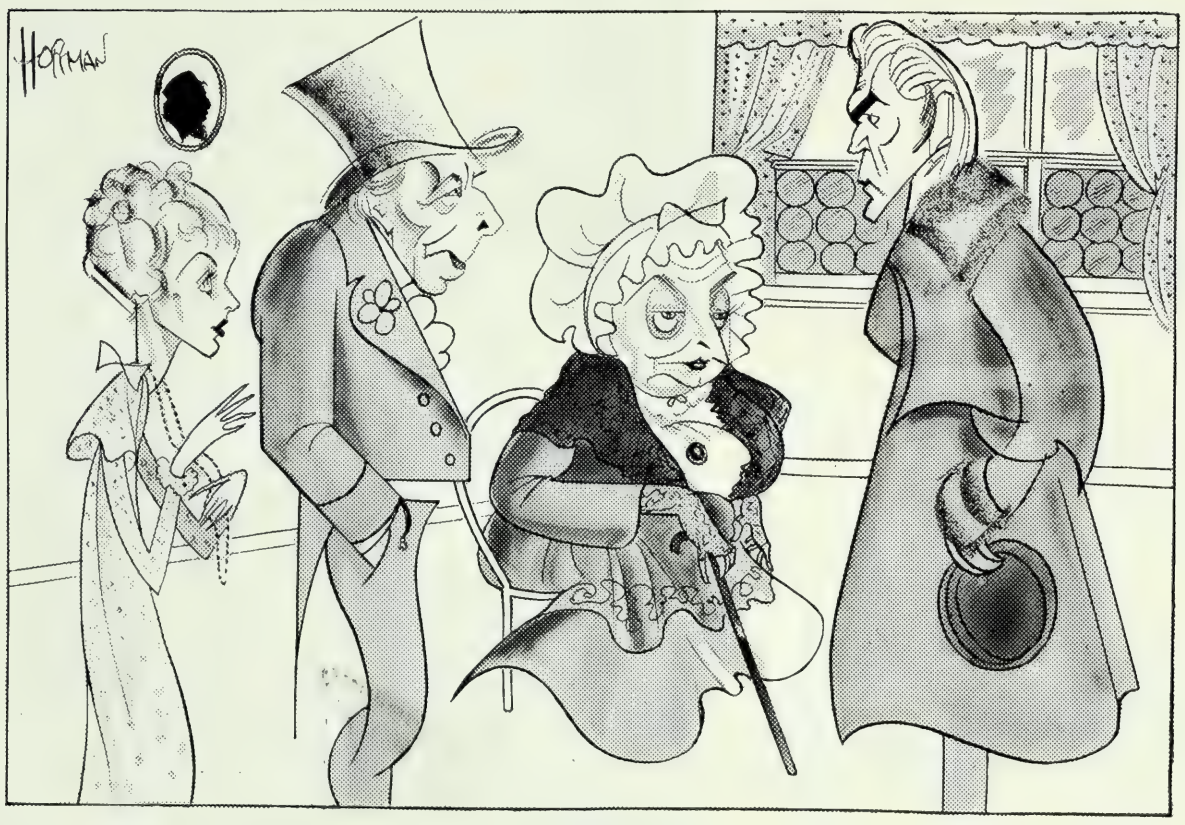




This was one of the ads used in the successful New York ad campaign. It is available to you in the exchange set. Can also be used as a frontispiece for invitations or programs.

No. 38 (*Mat* .10; *Cut* .40)

★ ★ ★ ★



For the paper which likes novelty and pep in setting off its review, or special reader feature, you can utilize this three-column cartoon, an exclusive touch by Artist Hoffman. This is mat Number 37, included in the exchange set at 15 cents.

SPREADS FOR SWEET PUBLICITY!

POSTAL TELEGRAPH has devised and authorized for use in the windows of their offices everywhere, a special display card tying in with the picture along the line of "success is founded on speedy business messages"; it's an attractive layout with credits to your attraction. Don't MISS! Contact your local Postal man.

★ ★ ★ ★

INTERESTING DATA from PICTURE for MERIT CONTESTS

Data from the picture, in addition to its news reader value, can lend itself to contests of the question and answer type.

All the questions might be presented at once, with an art layout of stars or a scene from the picture, or they might be divided over two or three days.

Such a group of questions, simply answered, are given here. Obviously this is one contest whose opening may be announced ahead of the picture, but whose closing time should be set after the picture's last day of run. Without the exhibitor suggesting it, this will result in more audience appeal.

1. Who was the money-lender that dared defy Napoleon?
2. How did the Rothschilds become the world's richest and most powerful family of bankers?
3. Was it money or love that led the aristocratic young Fitzroy to seek the hand of Rothschild's daughter?
4. Who was Nathan Rothschild's sweetheart during all his married life?
5. What did the Duke of Wellington say about the War Office?
6. Why was Nathan Rothschild willing to break his daughter's heart?
7. What was the secret means of communication by which Rothschild baffled Europe before the telegraph was invented?
8. How did the Allied Ministers seek to pocket a share of the great French loan without cost?
9. What was the House of the Red Shield?
10. Who called herself "the mother of half the loans in Europe"?
11. Who was the first man in London to get the news from Waterloo?
12. Why did Baron Ledrantz hate the Rothschilds?
13. What was the death-bed advice the father of the Rothschilds gave his five sons?
14. Who called the Duke of Wellington "nosey", behind his back?

The answers: 1—Nathan Rothschild. 2—By standing together in the first international organization to handle money by checks. 3—Love. 4—Hannah, his wife. 5—It takes them two days to think things over. 6—To spare her pride the snubs he thought would follow her marriage to Fitzroy. 7—Carrier pigeons. 8—On speculation, paying their obligations by the expected profits on a rising market. 9—The House of Rothschild, originally in Frankfort. 10—Gudula Rothschild, Nathan's mother. 11—Nathan Rothschild. 12—Racial prejudice and envy of his rise from the Ghetto to success. 13—Stand together, let no one succeed while another fails. 14—Fitzroy, Julie's lover.

USHERS' BADGES

Above is shown an attractive touch for the staff, an Usher's Badge done in silkolene. Order from

MORRIS LIBERMAN CO.
729 Broadway New York City
Price is 12½ cents each.

★ ★ ★ ★

Silkolene Valances to fit your requirements at reasonable rental rates, may be ordered from

MORRIS LIBERMAN 729 Broadway, New York City

DRESS FRONT with DIGNITY

Making up your front for "The House of Rothschild" is an assignment requiring you to visualize the whole from a standpoint of dignity, yet glamor. Arliss, an assured draw to class audiences, is presented in a warm-blooded story that seethes with young romance and actionful adventure. You can aim your copy-gun at the young people with this one, as well as keeping the regulars in line.

Try not to go on any dizzy color sprees. A combination of black, red and gold, or silver and blue, is good. Gilt and flitter can brighten up these backgrounds, yet keeping the scheme simple.

Arliss in a big happy facial portrait, and a close-up of the lovers, can carry the scenic burden. Make 'em big; posters will help. Stills or 11 x 14's can be lined up for display. Copy lines should be few and effective. Reproducing raves from the critics will be effective. Some star cutouts or decoration will get across the idea of the grand group supporting him in this one. For such credits, the ads and publicity sections will provide plenty.

Lines suggested for the front sketched here, are:

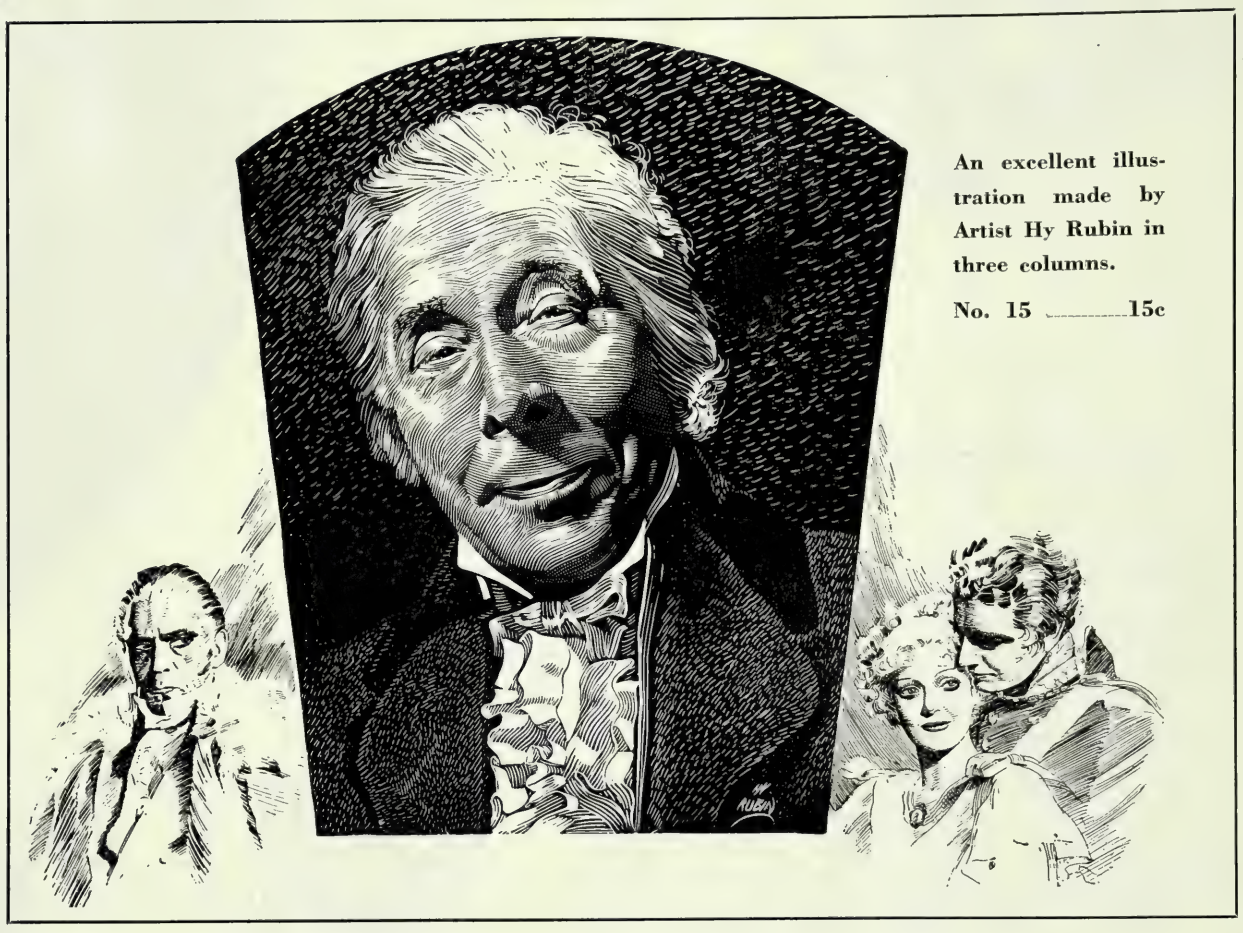
"His PEAK Performance . . . eclipsing even HIS Great Past Performances. To Shield Their Romance, He Pulled Down from the Skies, Napoleon's Star of Destiny. Not Alone a Great Star, with a Great Cast, in a Great Picture . . . BUT the Event of a Lifetime, Bringing a Happy Message for which All Humanity Will Be Grateful . . . and Will Never Forget."

The 20 inch Photocolor Standees and hangers will help you in setting off difficult corners.

★ ★ ★ ★

AS AMERICA'S BIGGEST CITY "THE HOUSE O

★ ★ ★ ★



An excellent illustration made by Artist Hy Rubin in three columns.

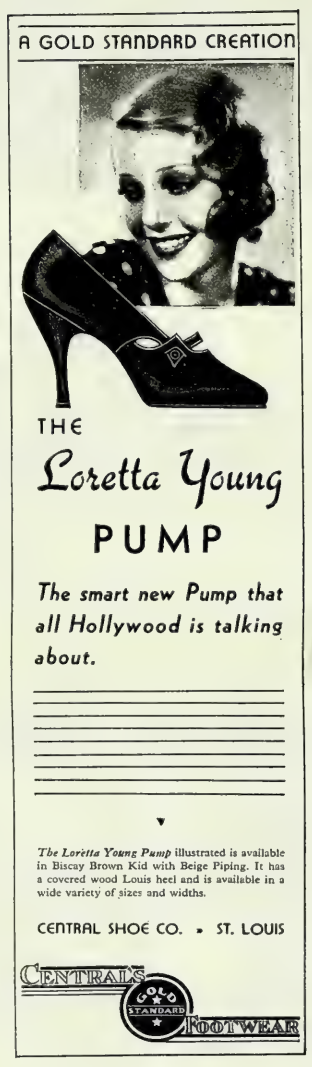
No. 15 .....15c

CLASS PUMPS

The Central Shoe Company of St. Louis is still on the "gold standard"; at least they are featuring in their "Gold Standard" shoe line, a Loretta Young pump. A copy of their national ad layout for fan mags has been boiled down for illustration herewith.

For the dealer in Central Shoes, the arrival of "Rothschild," in which Loretta Young is the lovely feminine allure, should mean a special window display, and perhaps an ad tie-up. There are star photos and mats of Miss Young to go with the shoe cut; and the accessories helpful in any window tie-up, will get extra lookers for the store's routine window display of footwear.

★ ★ ★ ★



JOSEPH M. SCHENCK presents

GEORGE ARLISS

in the DARRYL F. ZANUCK production

The HOUSE of ROTHSCHILD

BORIS KARLOFF • LORETTA YOUNG • ROBERT YOUNG • HELEN WESTLEY

A 20th CENTURY PICTURE • Released thru UNITED ARTISTS

STARTS TOMORROW

THEATRE SLUG HERE

26—3 Column Ad (Mat .15; Cut .60)

Serialization Goes Over Big!

Front page space announcing its coming, full-page and half-page plugs in advance, a fleet of bannered delivery trucks, and full-page chapters on consecutive days, was the way The New York Daily Mirror, tabloid paper, went for the story of "The House of Rothschild". It's gripping and timely stuff, and you will find papers bidding for the honor to be exclusive in presenting it in every city. The serialization in 8000 words, is available to you, and there are ample mats and stills to set off whatever illustrative needs your own paper requires. It's FREE—write for it. Exploitation Department, United Artists, 729 Seventh Avenue, New York City.

ACKNOWLEDGES THE POWER OF

OF ROTHSCHILD"

★ ★ ★ ★

Even the Banks Advertised It

Here's an adapted layout of a three-column smash taken by a Brooklyn bank as this picture made its premiere on Broadway. There are plenty of dignified mat poses that will help you make valuable bank ad tie-ups of your own.

Radio Script Free

Many of the big scenes and lines with which this picture abounds are utilized in the radio continuity booklet available to the exhibitor seeking "meat" for his broadcasting menu. In addition to a fifteen-minute dramatic sketch, the Radio Script also offers a ten-minute narrative on the development of "20th Century Communication," suggested by an event in the production, and which makes an ideal wedge for your favorite newspaper critic to talk on the air. The Radio Script is FREE, at your exchange or the Home Office, 729 Seventh Avenue, New York City, care of United Artists Exploitation Department.

Poster Booklet

There's power, action, sweep, feeling in the posters on this big production. It's the most economic, the most artistic way to get atmosphere in your "front," and tie-up windows. Get the poster cut-out booklet suggesting some ways of backing the art that backs up your claims. It's FREE—at your exchange or the Home Office.

"Arliss has given many excellent performances on the stage and screen, but he has never, in my opinion, equalled his playing in 20th Century's most elaborate production. Beautifully mounted and given masterful direction . . . FOUR STARS **** the highest rating."—KATE CAMERON, NEW YORK DAILY NEWS.

★ ★ ★ ★

★ ★ ★ ★

Six-Column Art Spread

Another example of the manner in which big papers give big space to the big attractions, is this full page broadside from The Los Angeles Times. The art, by Staff Artist Salvador Baguez, and thru the courtesy of The Los Angeles Times, has been made up for your use in six-column size. An ideal and exclusive illustration for features in newspapers that care.

Mat Number 17, six columns.....30c

Classified Pages

Most newspapers like to plug their classified ad pages. In many cities, the paper offers guest admissions for those who take the trouble to watch for their names appearing at random on the want-ad pages. The theatre provides them with such admissions, and in return the paper carries an announcement ad, giving the picture and theatre the necessary credits, and explaining the scheme.

A better way to achieve the same result on the new Arliss feature, is to reward those who are able to circle or find the word "house" printed the greatest number of times on the classified or any other given page.

Features—Drama—Radio

Los Angeles Times

Music—Books—Art

VOL. LIII. SUNDAY MORNING, FEBRUARY 18, 1934. PART II

BEHIND THE SCENES IN "THE HOUSE OF ROTHSCHILD," FORTHCOMING ARLISS PRODUCTION

Boris Karloff as Baron Ledrantz

Above, Robert Young as Lieut.-Col. Fitzroy and Loretta Young as Julie Rothschild. Left, C. Aubrey Smith as the Duke of Wellington. Below, Loretta Young.

George Arliss as Nathan Rothschild. In the earlier sequences Arliss also plays Mayer Rothschild, the father.

Above, part of the two-stage set used in the concluding coronation-room sequence, the first scene of such magnitude to be filmed in the new three-color Technicolor process. Note the batteries of lights, which required seventy-five electricians to man. Below, Helen Westley as Gudula Rothschild, the mother. All sketches by Staff Artist Salvador Bagues.

BY JOHN R. WOOLSENDEN

At the peak of his profession, George Arliss might be supposed to have realized most of the dramatic artist's ambitions. Yet Arliss, 66 years of age in April, has one secret, unfulfilled desire. He wishes to be knighted. Some day, he still hopes he will be Sir George. And with the Conservative party in power in Britain and his close friend Stanley Baldwin in a highly influential position, Arliss may yet get his knighthood.

It may be a sort of wish-fulfillment that in his forthcoming picture, "The House of Rothschild," the final scene finds him, as Nathan Rothschild, money king of Europe, raised an English baron by the Prince Regent in the

PROBLEMS OF A YOUNG GIRL GROWING UP IN HOLLYWOOD RELATED BY LORETTA YOUNG

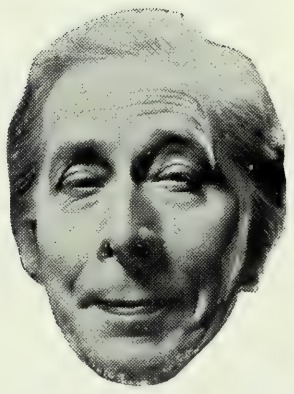
BY LORETTA YOUNG

As Told to Alice L. Tildesley

A Town Called Hollywood

THE "ROAD" GOES HIGHBROW AS EVER

20TH CENTURY PICTURE



PUBLICITY SECTION

GEORGE ARLISS

ARLISS HAS KEEN EYE FOR DETAIL

Reveals Devotion to Job During Filming of "Rothschild"

(CURRENT STORY)

George Arliss, who has given the screen many unusual things in the way of characterization, enjoys a new experience in his latest picture, "The House of Rothschild," his first 20th Century starring vehicle which is the current feature attraction at the .....Theatre.

For seldom do the vagaries of the drama permit an actor to play father to himself as Arliss does in this Joseph M. Schenck-Darryl F. Zanuck presentation.

Taking for its plot the rise to world power of the Rothschild family during the Napoleonic era and stressing the loyalty and love between its members, this picture has been pronounced the biggest production in the respective careers of 20th Century pictures and George Arliss, who plays both old Mayer Rothschild, the father, and Nathan Rothschild, the one of the five sons who did the most to win the family world renown.

There are more than seventy speaking parts in the film, the cast of which includes such screen luminaries as Boris Karloff, Loretta Young, Robert Young, Helen Westley, C. Aubrey Smith and others. Nunnally Johnson wrote the screen play which is based on a play by George Hembert Westley.

Loves His Job

Watching Arliss as Alfred Werker directed him, during the filming of this United Artists release, which is the current feature attraction at the .....Theatre, one of the secrets of his success could have been easily realized. He is one star who works for the joy of his labors and to justify the large salary he receives.

While his contract requires that he be permitted to leave the set every afternoon at 4:30, he gives more of himself until quitting time than any young player whose career is still in the making. Every minute of the working day is concentrated on the picture, and even while snatching a brief relaxation between scenes, he is studying, studying; his mind never relaxes.

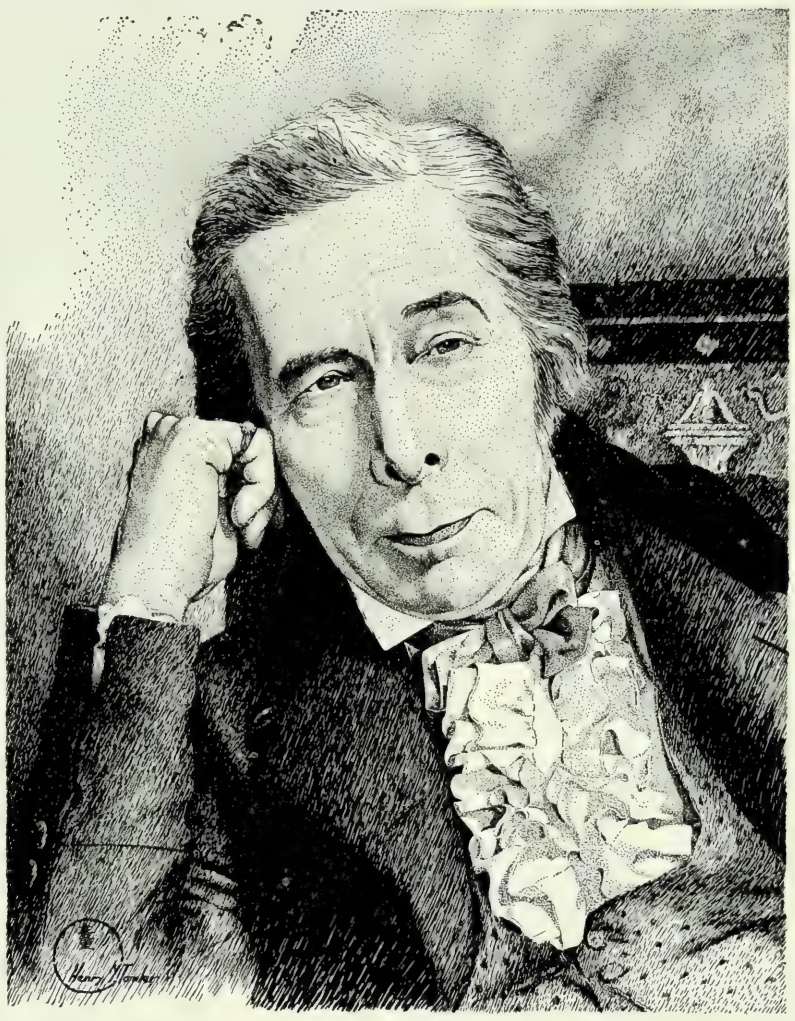
He has a keen eye for every detail of his production. He inspects the costumes of his fellow players as well as his own to insure their authenticity. He knows instantly whether the gold braid on the Duke of Wellington's uniform is right and the buttons on Napoleon's coat correct in number.

Stops Cameras

In the midst of a scene he will stop the cameras and call the director and actors into debate on a single word in a line of dialogue. At all these parleys, the advice of Maude T. Howell, who assisted Werker in the direction, was taken. Miss Howell has sat in on the filming of every Arliss picture. Previous to his cinema debut, she was similarly a consultant on George Arliss' stage productions.

"There is a distinct place in the cinema scheme for such pictures as 'The House of Rothschild,' " says Mr. Arliss. "But because they bring into the theatre a large number of more critical observers in addition to the regular screen-goer, more painstaking effort must be put into the making of them."

Arliss' portrayal in this picture is a carefully prepared one. During his recent vacation in London he spent considerable time in the library there studying up on all the personal facts concerning the early Rothschilds he could find. He is an omnivorous reader, and likes research work. All the characteristics he could ferret out, like the habit peculiar to Nathan, whom he portrays, of forgetting to remove his hat in the presence of royalty, and other of the man's little mannerisms, he brought back to Hollywood and had embodied in the script.



A noted artist's impression of George Arliss as Nathan Rothschild, the distinguished star's latest and greatest screen characterization in 20th Century's "The House of Rothschild," currently showing at the ..... Theatre.

3—Two Col. Star Head (Mat .10; Cut .40)

Program Picture's Day Past, Says Zanuck; Inaugurates New Policy

(ADVANCE FEATURE)

At a time when stars and producers are hurling recriminations at each other, it is interesting to note the tribute Joseph M. Schenck and Darryl Zanuck recently paid to George Arliss — probably the most signal act of deference yet shown an artist by the "men behind the money."

In recognition of the importance of "The House of Rothschild," Arliss' first starring production under his new 20th Century contract, Zanuck halted all other activity at the studio so that he might throw the full resources of his staff into the making of the picture.

It was the first time in Hollywood history that an entire studio had been concentrated on the making of a single picture. With a drama whose background covers the whole of Europe during the Napoleonic wars, Zanuck aimed at making this film the supreme effort for himself and, therefore, for Arliss.

On the outcome of this novel gesture hangs a significance which may have a far-reaching effect on the future of Hollywood film production — an outcome which may give great momentum to the trend away from the present major studio system of mass production.

Program Films Out

Zanuck has expressed the belief that big pictures are the vital sustenance on which production in future must depend. Program pictures have had their day, he contends. And big pictures can only be insured when the producers concentrate their complete attention and resources on making one picture at a time.

This attitude merits attention, for Zanuck first made his reputation by his ability to turn out a multiplicity of program pictures which were money-makers.

"The backbone of the program picture was the cycle," Zanuck avers. "Some producer would pioneer a new type of story with a new type of background or a new vein of dramatic action. Then would follow a deluge of program productions, all of which would be successful until the freshness of the type of picture would wear off and the public become tired.

"But the cycle era is over, and there is nothing new to replace it. The only thing that can take its place is the making of pictures on a bigger scale, with casts of stars supported by stars, and stories either big or daring in theme and lavishly mounted.

"We must revive the big spectacles — big not in terms of mobs, but spectacular in action, colorful in pictorial quality, impressive both in thought and dramatic treatment. Such stories require careful development and much showmanship in building them up. Every department of film production must concentrate in putting the utmost values into such a production, and this calls for deliberate, individual attention."

Permanent Policy

So certain is Zanuck that this is the ultimate in systems of production, that, in concert with Joseph M. Schenck, he has adopted this system as the permanent policy of all future 20th Century pictures. The stars the company now has under contract — George Arliss, Fredric March, Ronald Colman, Constance Bennett and Loretta Young — are the factors around which the company's future pictures will be built. Each of their productions will be built and filmed with the entire company staff concentrating on them in individual succession.

The cast of "The House of Rothschild," which includes, beside Arliss, Boris Karloff, Loretta Young, Robert Young, Helen Westley, C. Aubrey Smith, Reginald Owen and others, rehearsed three weeks before the cameras started grinding. The direction was entrusted to Al Werker, assisted by Maude T. Howell.

The script, based on a play by George H. Westley, was written by Nunnally Johnson, nationally known playwright, magazine author and newspaper columnist. A group of research experts, headed by Edward Lambert, who enjoys a world-wide reputation as an expert on costumes, historical data and national customs, was busy three months amassing the data from which the color of the life of Napoleon's time was reproduced.

And the high acclaim accorded "The House of Rothschild" by all who have seen it would indicate that Zanuck is on the right track and that his idea of giving each of his big productions the undivided attention of himself and his studio is a good and a profitable one, for the film, which United Artists releases at the..... .....Theatre....., has been pronounced the best to be made in Hollywood this season.

CAST and SYNOPSIS

JOSEPH M. SCHENCK
presents a
DARRYL F. ZANUCK
Production
GEORGE ARLISS
in
"THE HOUSE OF ROTHSCHILD"
with
BORIS KARLOFF
LORETTA YOUNG ROBERT YOUNG
A 20th Century Picture
Released thru United Artists

CAST

MAYER ROTHSCHILD / NATHAN ROTHSCHILD	GEORGE ARLISS
Ledrantz	Boris Karloff
Julie Rothschild	Loretta Young
Captain Fitzroy	Robert Young
Duke of Wellington	C. Aubrey Smith
Baring	Arthur Byron
Gudula Rothschild	Helen Westley
Herries	Reginald Owen
Nathan's Wife	Florence Arliss
Metternich	Alan Mowbray
Rowerth	Holmes Herbert
Solomon	Paul Harvey
Amschel	Ivan Simpson
Carl	Noel Madison
James	Murray Kinnell
Talleyrand	Georges Renavent
Prussian Officer	Oscar Apfel
Prince Regent	Lumsden Hare
Amschel's Secretary	Leo McCabe
Prime Minister	Gilbert Emery
Nesselrode	Charles Evans
Guest at Hall of Reception	Desmond Roberts
Messenger in Stock Exchange	Earl McDonald
Woman Guest at Hall of Reception	Ethel Griffies
Doctor	Lee Kohlmar
Messenger	William Strauss
Prussian Guard	Matthew Betz
Stock Traders	Reginald Sheffield, Brandon Hurst, Harold Minjir, Horace Claude Cooper, Craufurd Kent
Rothschild Children	Gerald Pierce, Milton Kahn, George Offerman, Jr., Cullen Johnson, Bobbie La Mauche
Tax Collector	Leonard Mudie

Directed by	Alfred Werker
Associate Director	Maude T. Howell
Associate Producers	William Goetz / Raymond Griffith
Screen Play	Nunnally Johnson
Based on a Play by	George Hembert Westley
Photographed by	Peverell Marley
Art Director	Richard Day
Film Editors	Alan McNeil and Barbara McLean
Costumes Designed by	Gwen Wakeling
Musical Score by	Alfred Newman
Color Sequence by Technicolor	
Technicolor Art Director	Natalie T. Kalmus
Technicolor Photography	Ray Rennahan

SYNOPSIS

(Not for Publication)

On his deathbed, Mayer Amschel Rothschild, patriarch of the House of the Red Shield in Frankfort, calls together his five sons and tells them to divide their interests by opening banking houses in the great capitals of Europe, with Nathan heading them from London.

The brothers provide the loan which enables the Allies to crush Napoleon and send him into exile.

Captain Fitzroy, dashing young aide to the Duke of Wellington, and Nathan's lovely daughter Julie, fall in love, despite the difference in their faith.

Nathan's bid for the greatest loan in history, by which the conquering powers are going to restore France to economic security after Napoleon's downfall, is rejected, due to the antagonism of Baron Ledrantz, the Prussian ambassador, who has a scheme whereby he and the other Allies' financial ministers can profit personally without putting up any money.

Realizing that the aristocrats have rebuked him because of his race, Nathan forbids Julie to marry Fitzroy and sets to work to avenge Ledrantz' insult. By cracking the bond market, he forces the conspirators to take him in — and then has the audacity to demand that the House of Rothschild be permitted to take over the entire loan.

The five Rothschild brothers are gathered at their mother's house in the Frankfort ghetto, when word comes, by the family's secret system of communication, that Napoleon has escaped and is once more in France rallying his armies.

Ledrantz and the other Allied ambassadors are obliged to come to the ghetto to seek financial help from the brothers. Nathan reveals that Napoleon has offered the Rothschilds great concessions for their support and promises to help the Allies only after their ambassadors have signed an agreement giving freedom and citizenship to their countries' Jews.

The Rothschilds realize that if Napoleon wins it will spell their doom. Victory after victory is his, until at last the decisive battle is at hand.

Nathan posts one of his brothers to keep him informed of Wellington's progress. Meanwhile he, single-handed, is faced with the necessity of supporting the London stock market. Panicky speculators are dumping their Allied securities in anticipation of a Napoleonic triumph. If the market breaks, the Rothschild fortune is wiped out. So Nathan gives the order to buy!—buy!—until his resources are at the breaking point.

At the crucial moment he gets word—via the family's secret system—that Wellington has smashed Napoleon at Waterloo! The other traders jeer at the news, believing he is trying to trick them to save himself. But when the confirmation comes Nathan is found to have been a lucky man again. The market rises and the Rothschild fortune becomes greater in consequence.

The ruler of England publicly honors Nathan for his services and Nathan consents to the marriage of Julie and Fitzroy.

in A Darryl F. Zanuck Production

The House of ROTHSCHILD

Presented by Joseph M. Schenck

"ROTHSCHILD" USES NEW COLOR PROCESS

Final Scenes of Arliss Film A Breath-Takingly Vivid Spectacle

(ADVANCE STORY)

The final scenes of "The House of Rothschild," in which Nathan Rothschild, in the person of George Arliss, is publicly honored for his services to England, were adjudged by producers Joseph M. Schenck and Darryl F. Zanuck to be too magnificent a spectacle to be wasted on black and white film. And, since a large sum was already invested in the richly decorative court costumes of the period worn by the two hundred actors and actresses participating in the scene and the sets, designed by Richard Day and accurately reproducing the sumptuous coronation room of St. James Palace where the event occurred, they decided to give the audience the full benefit of their splendor and called in Technicolor experts to photograph the scenes in the newly developed three color process, which had never before been used on a set of this size.

Single Camera Used

A single camera was used in contrast to the half dozen or more ordinarily used in photographing big scenes, and the magnitude of this one can be guessed from the fact that it stretched over two stages!

It took seventy-five technicians to man the lighting equipment alone, and all the larger lighting devices in Hollywood had to be borrowed from the other major studios.

An interesting feature of the photographing of this scene is that ordinary street cosmetics were substituted for the usual theatrical make-up.

Something in the nature of experiment attached to the filming of this color sequence, yet the producers ventured one fifth of the entire cost of their production on it, and the result is said to more than justify their faith, presenting as it does a veritable riot of color, with the gleaming jewels at the ladies' throats and the satiny sheen of their gorgeous court gowns, rivaling the gold braid on the courtiers' uniforms and the flashing swords hanging at their sides.

Hand-Made Costumes

The costumes worn by George Arliss, Loretta Young, Robert Young, C. Aubrey Smith, Helen Westley, Alan Mowbray, Reginald Owen, Florence Arliss, Murray Kinnell, Holmes Herbert and the other principals appearing in this scene were entirely hand-made, including the embroidery on the uniforms. Boris Karloff, alone of the leading actors, is absent from this scene of Nathan's triumph, since he plays the evil Baron Ledrantz, mortal enemy of the Rothschilds.

"The House of Rothschild," which is the biggest production yet undertaken by 20th Century Pictures and has been pronounced not only George Arliss' best picture to date, but the finest film to come out of Hollywood this season, will be brought to the ..... Theatre ..... by United Artists.

King to Courtier

From king to courtier is the course taken by Reginald Owen.

Immediately after finishing the role of the monarch with Greta Garbo in "Queen Christina," he was engaged to play Herries, official of England's royal exchequer, in "The House of Rothschild," George Arliss' first starring vehicle under his new contract with 20th Century Pictures, which United Artists brings to the..... ..... Theatre ..... This is not Owen's first appearance with the distinguished Arliss, for he was also seen in "Voltaire." There are more than seventy-five principals in the supporting cast of this Joseph M. Schenck-Darryl Zanuck presentation, headed by Boris Karloff, Loretta Young, Robert Young, C. Aubrey Smith, Helen Westley, Florence Arliss, Arthur Byron, Paul Harvey, Murray Kinnell and others, under the direction of Al Werker, assisted by Maude T. Howell.

THE ROTHSCHILD FAMILY

A mother regards her five distinguished sons with maternal pride. Ivan Simpson, Helen Westley, George Arliss, Paul Harvey, Murray Kinnell and Noel Madison in a tender scene from "The House of Rothschild," Arliss' first starring vehicle under his new 20th Century contract, which United Artists brings to the ..... Theatre .....

1—*Three Col. Scene* (*Mat* .15; *Cut* .60)

"ROTHSCHILD" SUPERB

Arliss' First For 20th Century A Triumph For Star, Producer —and Hollywood

(REVIEW)

"The House of Rothschild," George Arliss' first vehicle under his new contract with 20th Century Pictures, came to the..... Theatre yesterday and, here indeed is a picture of which Hollywood may be justly proud. Yesterday's audience was the most enthusiastic with which it has been this reviewer's privilege to view a picture in many a movie moon.

George Arliss and Loretta Young

10—*One Col. Scene* (*Mat* .05; *Cut* .20)

In describing this film, one naturally turns to superlatives—and you will agree when you see it—(and see it you must!)—that it is unquestionably George Arliss' best film, the finest production which Joseph M. Schenck and Darryl F. Zanuck's young 20th Century Pictures company has contributed during its year of existence, and the most important picture to come out of Hollywood this season.

The story, which Nunnally Johnson based on a play by George Hembert Westley is an ideal subject for Arliss, tracing as it does the fascinating history of the Rothschild family, whose devotion and unity resulted in their sensational rise to wealth and power, and providing for Arliss the role of Mayer the founder and later, his son Nathan, the head of the family.

Although the film focuses on the manner in which Nathan enabled the Allies to conquer Napoleon, and gives a splendid picture of the period, it happily follows the recent trend of such pictures to stress the intimate, human side of epoch-making events and the joys and heartaches of the people who were the leading actors and actresses in them.

Thus, the family life of the Rothschilds—the love of Nathan for his wife Hannah and their lovely daughter, Julie, and Julie's beautiful romance with Fitzroy, the Duke of Wellington's aide, play a major role in the picture and imbue it with added warmth and life.

Arliss' Nathan Rothschild stands as a new and lovable character to stand beside "Disraeli," "Old English" and the distinguished actor's many unforgettable creations in celluloid.

The production is beautifully mounted and handsomely produced—authentic in every detail — and the final scenes in the coronation room of St. James Palace, photographed in Technicolor, are breath - takingly lovely.

The cast is so huge and imposing that it would be impossible to give individual credit to each of the supporting actors who contributed an outstanding portrayal, but special credit must be given to Boris Karloff as the villainous Ledrantz; Loretta Young as Julie—she has never looked as enchantingly beautiful;—Robert Young as Fitzroy; C. Aubrey Smith as Wellington, Helen Westley as the mother of the Rothschilds; Florence Arliss as Hannah; Reginald Owen as Herries; and Alan Mowbray as Metternich.

The superb direction of Alfred Werker, who was aided by Maude T. Howell, and the marvelous photography of Peverell Marley contribute largely to making this United Artists release the most distinguished photoplay of this season, and perhaps of any season!

RED SHIELD

Although the name of Rothschild is world famous, not everyone knows its derivation. During the filming of "The House of Rothschild," George Arliss' first starring vehicle for 20th Century, the research department revealed that the name was derived from the red shield which hung outside the family's shop in Frankfort and proclaimed that they dealt in antiques and jewelry of various sorts.

RICH IN ROMANCE

Plot of "Rothschild," New Arliss Film, Boasts Four Distinct Types of Devotion

(PLAY DATE READER)

Four types of love are depicted in "The House of Rothschild," George Arliss' first starring vehicle under his new contract with Joseph M. Schenck and Darryl F. Zanuck's 20th Century pictures company, which began a... .....day run at the..... Theatre today.

There is, first of all, the devotion of the Rothschilds to each other —

Loretta Young and Robert Young

11—*One Col. Scene* (*Mat* .05; *Cut* .20)

the loyalty and unity which was the secret of the family's sensational rise to wealth and fame.

Then there is the love of Nathan Rothschild, and his wife Hannah, portrayed by George Arliss and his wife, Florence Arliss.

For those who demand a taste of sweet, young romance, there is the love between Julie, Nathan's beautiful daughter, played by Loretta Young, and Fitzroy, Wellington's dashing aide, portrayed by Robert Young.

Another powerful form of devotion is exemplified in the patriotism of Nathan, whose love of England leads to the placing of the entire Rothschild fortune in the war against Napoleon.

The film, which introduces the leading historical figures of the period, was directed by Alfred Werker, assisted by Maude T. Howell, from a script prepared by Nunnally Johnson.

Also included in the cast of this United Artists release which has been hailed as the finest film to be made in Hollywood this season, are Boris Karloff, Helen Westley, C. Aubrey Smith, Reginald Owen, Alan Mowbray, Georges Renavent, Murray Kinnell, Holmes Herbert, Florence Arliss, Arthur Byron, Paul Harvey, Ivan Simpson, Noel Madison and others. There are more than seventy speaking parts in this spectacular production, and the final scene, in the great coronation room of St. James Palace, in which Nathan Rothschild is publicly honored, was the first set of its size to be photographed in the newly developed three-color Technicolor process.

TOOK 200 SCREEN TESTS FOR FILM

Revealed Makeup and Costume Defects and Precluded Expensive Retakes

(PRODUCTION FEATURE)

"It's useless—sheer waste!" you'll say when you learn that a major Hollywood producing company recently spent thousands of dollars in making upward of 200 screen tests of the individual actors in the cast before the production of the picture actually started.

"What's the use of spending so much money on experiments? It's silly to go to so much expense!"

But that's where you'll be wrong! The big question is, "What'll it cost if they don't?"

And if you want actual authority for the wisdom of such a proceeding, just ask Al Werker, whose latest directorial opus, "The House of Rothschild," starring George Arliss, comes to the..... Theatre.....

Tests Showed Errors

"Preliminary tests on this picture proved exceptionally valuable," says Al. "For instance, we discovered that the beard worn by Mr. Arliss in the early sequences of the film, was too straight. It looked too well kept, and had to be curled up a bit to give it a more realistic appearance.

"Murray Kinnell, who plays the part of James Rothschild, the brother who went to Paris, usually faces the camera without make-up, but the tests showed that his customary method would be unsatisfactory in this instance, and consequently he was advised that light make-up would be necessary.

"We found that Helen Westley, as Gudula Rothschild, the mother of the famous brothers, had too many waves in her hair, and looked for all the world as if she had just stepped out of a modern beauty parlor. That, of course, had to be corrected.

Wrong Coat and Jewels

"Boris Karloff was tested in a green overcoat. It photographed several shades too light, and the color had to be changed as a result of the test.

"There is one scene where Loretta Young wears a band of jewels in her hair. The one originally chosen was of torquoise, but the stones proved to be so light in color that when they were photographed they offered no tonal contrast to her blonde hair, and hence could not be seen. That meant a selection of darker stones.

"And that is the way it goes! But can you imagine how many scenes would have been ruined, and how much money expended in correcting these errors if we hadn't discovered them in the beginning?"

Al Werker is one of the most up-and-coming young directors in Hollywood. Back on one of the branches of his family tree you will find the name of Johann Sebastian Bach, the eminent composer.

Werker entered the motion picture field via a modest job on the filming of D. W. Griffith's "Intolerance." The world gave him plenty of jolts up to 1928, but in 1933, when he joined forces with the new Joseph M. Schenck-Darryl F. Zanuck 20th Century company, which releases through United Artists, he was becoming one of the most sought after megaphone wielders in Hollywood.

BIOGRAPHIES, CURRENT, ADVANCE AND FASHION

George Arliss
13 — *Thumbnail (with Loretta Young*
Mat .05; *Cut* .20)

GEORGE ARLISS . . . Infant ambition was to be a clown . . . Then an omnibus conductor, a school master, a clergyman and finally an actor . . . Born in London on Good Friday, April 10, 1868 . . . Indulged his childhood desire to act putting on amateur theatricals in the basement of small friends' home . . . Spent a year in his father's publishing house at his insistence . . . Then joined the old Elephant and Castle stock company, playing "mellers" . . . Next ventured into tours of the English provinces with various stock companies . . . Spent a season touring in musical comedy . . . Admits he sang terribly and never let it happen again . . . Met Florence Montgomery in a theatrical school . . . Liked her arms . . . Proposed to her when both were marooned in an empty theatre by a rainstorm . . . Been married to her more than thirty years and always respects her opinions . . . Joined Mrs. Pat Campbell's distinguished company . . . after a number of London plays with her accompanied her stock company to America . . . Never got to returning to England . . . Joined the "Darling of the Gods" . . . Then several plays with Mrs. Fiske . . . First starred on Broadway in "The Devil," followed by "Septimus" and his phenomenal hit "Disraeli," in which he played five years . . . Next came "Paganini," "Hamilton," and "The Green Goddess," another big hit . . . Persuaded to enter silent films . . . Made "The Devil," "The Ruling Passion," "The Green Goddess" and "Disraeli" . . . Then returned to Theatre to play in John Galsworthy's "Old English," another triumph . . . Toured United States in "Merchant of Venice," one of most successful Shakespearean tours in history of theatre . . . When talkies arrived, remade "Disraeli," . . . hailed as year's best film . . . Then "The Green Goddess," "Old English," "The Millionaire," "The Working Man," "Voltaire" and others . . . Recently signed with Joseph M. Schenck and Darryl F. Zanuck's 20th Century Pictures . . . "The House of Rothschild" his first film under terms of his new contract, currently showing at the . . . . . Theatre, has been pronounced his finest characterization to date and the best picture to be made in Hollywood this season . . . Denies any intention of retiring from the stage, but has devoted more than two years to talkies . . . Never thinks his photographs do him justice . . . His humane brand of vegetarianism precludes his eating "anything he can pat" . . . eats fish, because you can't pat a fish —at least not without a struggle . . . Hates to be considered old . . . or to be classed with veterans like Otis Skinner . . . Yet he has some decidedly old school notions . . . Never makes a grand entry into Hollywood like most big stars . . . Just sneaks in quietly, evading newshounds . . . Takes bossing from two persons—Florence Arliss and Jenner, his mountainous valet, who once beat Corbett . . . Wears a monocle because his father wore one before him . . . Never breaks it, yet always carries a spare . . . Never works on Sundays . . . Wears high heels to make him appear taller . . . He's a miserable sailor and abohrs the social life . . . He is not a teetotaler and hates buttermilk . . . Smokes anything—cigars, cigarettes, pipes, nargile . . . Loves flowers and books and collects the latter . . . Doesn't like sports and walks for exercise . . . Writes so badly no one can decipher his signature . . . Extremely particular about the diction of those who are cast with him and rehearses them many times to make sure their speech is perfect . . . Yet he likes American slang . . . Now and then he gets mixed up, however . . . Once referred to his stand-ins as his step-ins and wondered why everyone guffawed.

SIGNAL TRIBUTE

Producers Halted All Studio Activity to Concentrate On "Rothschild"

(PLAY DATE READER)

"The House of Rothschild," George Arliss" first vehicle under his new starring contract with 20th Century Pictures, which began a . . . . . day run at the . . . . . Theatre today, was considered so important by producers Joseph M. Schenck and Darryl F. Zanuck that all other production activities at the studio were held up during its filming. This is the first time in the Hollywood history that such a tribute has been paid to a picture by a major producing company.

The film, which traces the rise of the famous European banking family from obscurity in Frankfort, Germany, to the position of international prominence it had gained at the end of the Napoleonic wars, presents Mr. Arliss in two roles—first as Mayer Amschel Rothschild, the father of the five brothers who made the family's name celebrated, and later as Nathan Rothschild, the brother who founded the English branch of the family.

Featured in support of Arliss are Boris Karloff, as the wicked Baron Ledrantz, Loretta Young, who plays Nathan's daughter, Julie, and Robert Young as Fitzroy, her fiance and aide to the Duke of Wellington. Others in the impressive cast, which includes more than seventy speaking parts, are C. Aubrey Smith, Helen Westley, Arthur Byron, Florence Arliss, Murray Kinnell, Reginald Owen, Alan Mowbray, Gilbert Emery and Georges Renavent.

Alfred Werker directed the picture for United Artists release, assisted by Maude T. Howell, from a screen play written by Nunnally Johnson and based on a play by George Hembert Westley.

They Meet Again

George Arliss at one time was on the payroll of the man who directed "The House of Rothschild," his first starring vehicle under his new 20th Century contract, which comes to the . . . . . Theatre . . . . . .

When Arliss appeared on the San Diego stage fifteen years ago in the stellar role of "Disraeli," the treasurer of the theatre was Alfred Werker, who directed the star in "The House of Rothschild." Since that time Werker has succeeded in promoting himself in the motion picture business from prop boy to the position of one of the most distinguished directors in Hollywood.

BARON LEDRANTZ

Boris Karloff
9—*One Col. Player Head*
(*Mat* .05; *Cut* .20)

Karloff Accepts Role As Tribute to Arliss

(CURRENT STORY)

One of the finest tributes ever paid one Hollywood star by another, was tendered George Arliss by Boris Karloff in connection with "The House of Rothschild," the new 20th Century picture which is the current feature attraction at the . . . . . Theatre.

Although Karloff had not shared honors with a male artist since his elevation to stardom, he accepted, in view of his intense admiration for Arliss, the offer of Joseph M. Schenck and Darryl F. Zanuck to appear in an important featured role in support of the distinguished English star.

Karloff is cast as the wicked Baron Ledrantz in this United Artists release and is said to give the finest performance of his career. Also featured in the imposing cast, which boasts seventy-five speaking parts, are Loretta Young and Robert Young, while Helen Westley, C. Aubrey Smith, Reginald Owen, Florence Arliss, Alan Mowbray, Arthur Byron, Holmes Herbert, Murray Kinnell, Paul Harvey, Ivan Simpson, Noel Madison, Georges Renavent and others play leading roles. Alfred Werker directed the film, assisted by Maude T. Howell, from a story written by Nunnally Johnson and based on a play by George Hembert Westley.

Smith Is Wellington To The Life!

(CURRENT STORY)

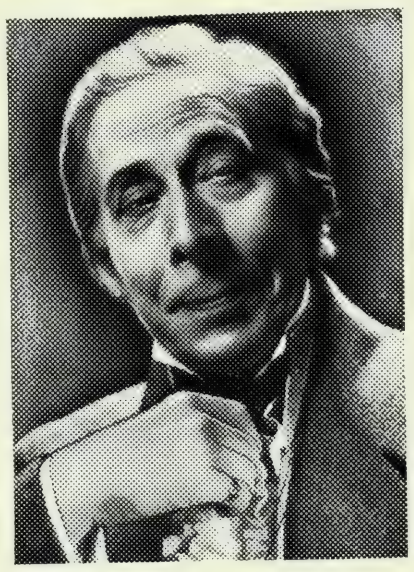
After consulting portraits of the Duke of Wellington, producer Darryl Zanuck selected C. Aubrey Smith to portray the great English military lord in "The House of Rothschild," George Arliss' first starring vehicle for Zanuck and Joseph M. Schenck's 20th Century Pictures company.

One of Hollywood's most distinguished character actors, Smith bears a marked resemblance to Wellington and his magnificent performance in "The House of Rothschild," which is the current feature attraction at the . . . . . Theatre, is said to bring back to life the hearty, blustering Duke whose defeat of Napoleon at Waterloo has an important bearing on the lives of the Rothschild family in this United Artists release.

Smith, a native Englishman, made his stage debut in provincial companies in 1892 and in 1896 made his first appearance on the London legitimate stage. In the same year he came to America to appear in "The Notorious Mrs. Ebbesmith." He returned to the United States in 1904 and played in a long line of legitimate successes. In 1915 he made his screen debut. In 1930 he repeated his stage role in "The Bachelor Father" in Marion Davies' screen version of the play. He has since appeared in many important films, more recent of which were "Love Me Tonight," "Trouble in Paradise," "Luxury Liner," "Queen Christina," "Scarlet Empress," and "Gambling Lady."

Boris Karloff
14 — *Thumbnail (with Robert Young*
Mat .05; *Cut* .20)

BORIS KARLOFF . . . His real name's William Henry Pratt and he's not one bit terrifying off the screen . . . He was born in a suburb of London, November 23, 1887 . . . His early training was directed toward the British Consular service in China, but he left King's College, London University, in his last year and ran away from home . . . Wandered around Canada for a year . . . tried farming . . . worked for $2.50 a day with a pick-and-shovel crew at a fair grounds race track . . . sold real estate and worked for an electric company . . . Saw an ad in a Vancouver, B. C. newspaper for "an experienced actor" needed by the Ray Brandon Players in Kamloops, B. C. Was penniless and hungry so he borrowed the name of his wife's father, invented a tale of wide experience, landed the job and played with the company two years until it became stranded in Saskatchewan . . . Ended up broke as he started but rich in experience having played every type of villain . . . Joined another touring company that paid him enough to enable him to go to Chicago . . . After numerous discouragements there he tried to enlist in the British army but was rejected because of a heart defect . . . Got an engagement in Minnesota . . . Wandered through the Middlewest for several years playing small theatres . . . appeared in 106 different shows in 53 weeks at Minot, N. D., alone . . . In December of 1917 he wound up in Los Angeles . . . Alternated for a few years between touring California with small companies, playing vaudeville and working in pictures as an extra . . . Douglas Fairbanks gave him a "bit" in "His Majesty, the American" . . . Played bits until 1923, when a film slump so discouraged him that he took a job driving a truck for a cement company . . . Had an arrangement with the company foreman whereby he took a day off whenever he could find picture work . . . Lost his job because Bert Lytell took him on location for ten days filming "Never the Twain Shall Meet" . . . Shortly after he got the featured role opposite Evelyn Brent in "Forbidden Cargo" . . . Returned to stage . . . Film executives saw him in the Los Angeles production of "The Criminal Code" and gave him the same role in the screen version with Walter Huston . . . Didn't come into his own until Universal signed him for the role of the monster in "Frankenstein" . . . Films include "The Old Dark House," "The Mask of Fu Manchu," "The Mummy" and "The Ghoul" . . . Is featured in "The House of Rothschild," George Arliss' first starring vehicle for Joseph M. Schenck and Darryl F. Zanuck's 20th Century Pictures which United Artists brings to the . . . . . Theatre . . . . . .



George Arliss
6—*One Col Star Head*
(*Mat* .05; *Cut* .20)

DISTINGUISHED COMPANY

Famous Historical Characters In "House of Rothschild"

(ADVANCE STORY)

George Arliss finds himself in distinguished company in "The House of Rothschild," his first vehicle under his new 20th Century Pictures contract, which comes to the . . . . . Theatre . . . . . .

As Nathan Rothschild, he finds himself associated with such famous and colorful historical characters as Napoleon, King George III, the Duke of Wellington, Prince Metternich and Prince Talleyrand.

Wellington is the most in evidence and C. Aubrey Smith's portrayal is said to bring the famous old war Lord back to a very hearty life. Alan Mowbray as Metternich and Georges Renavent as Talleyrand also play important roles in the film.

Others prominent in the imposing supporting cast, which boasts twenty-five principals and seventy-five speaking parts, are Boris Karloff, Loretta Young, Robert Young, Helen Westley, Arthur Byron, Reginald Owen, Florence Arliss, Holmes Herbert, Paul Harvey, Ivan Simpson, Noel Madison, Murray Kinnell, and Georges Renavent.

'Rothschild's' Imposing Cast

One of the largest and most imposing casts ever assembled for a motion picture will be seen when "The House of Rothschild," starring George Arliss, comes to the . . . . . Theatre . . . . . .

It boasts no less than twenty-five principals and more than seventy speaking parts, not to mention hundreds of extra players.

"The House of Rothschild," 20th Century's most ambitious production to date, has been hailed as George Arliss' best vehicle as well as the finest picture to come out of Hollywood this season.

Boris Karloff, Loretta Young and Robert Young head the supporting cast, which includes C. Aubrey Smith, Arthur Byron, Helen Westley, Reginald Owen, Florence Arliss, Alan Mowbray, Holmes Herbert, Paul Harvey, Ivan Simpson, Noel Madison, Murray Kinnell, Georges Renavent and others.

Alfred Werker directed the production for United Artists release, aided by Maude T. Howell.

Loretta Young
13 — *Thumbnail (with Arliss*
Mat .05; *Cut* .20)

LORETTA YOUNG . . . Her real name's Gretchen . . . She didn't spend her adolescence dreaming of a trip to Hollywood, because she grew up there . . . She was born in Salt Lake City, Utah, and her family migrated to the West Coast when she was four . . . Her whole family's movie-minded . . . Her dad was business manager for George Melford . . . Her brother Jack appeared in several pictures with Wally Reid but gave up films for law . . . Then her sisters Polly Ann Young and Sally Blane found their way into the glare of the kleigs . . . She always hated school . . . Was sent to Ramona Convent in Los Angeles . . . Studied dancing at the Belcher School and appeared with the Belcher Ballet and danced with Mae Murray . . . Got her film chance when she answered a call for Polly Ann, who was working in another picture Made her debut in "Naughty but Nice" with Colleen Moore . . . The star took an interest in the beautiful youngster and persuaded studio officials to give her a contract . . . Both she and sister Sally Blane were selected as Wampas Baby Stars in 1929 . . . Her most recent films are "Zoo In Budapest," "Man's Castle" and "Midnight Mary." Recently signed a contract with Joseph M. Schenck and Darryl F. Zanuck's 20th Century Pictures company . . . Prefers highly emotional roles . . . Plays George Arliss' daughter in "The House of Rothschild," his first 20th Century vehicle, which United Artists brings to the . . . . . Theatre . . . . . , called the best picture Hollywood has made this season . . . She's five feet three inches tall and weighs 105 pounds . . . Has a passion for pictures . . . Would rather spend an evening at the movies than anywhere else . . . Lillian Gish is her idol . . . Loves dancing, good music, horseback riding and speedboating but hates swimming . . . She isn't old enough to vote.

ROTHSCHILD MEETS JULIE'S BEAU

Julie's sweetheart asks her father for her hand. Robert Young, Loretta Young and George Arliss in a tender scene from "The House of Rothschild," the 20th Century hit currently at the . . . . . Theatre.
4—*Two Col. Scene* (*Mat* .10; *Cut* .40)

Helen Westley Seen In "House of Rothschild"

(CURRENT STORY)

Helen Westley, distinguished stage actress and director of the New York Theatre Guild, secured an extended leave of absence from that organization to play Gudula, the mother of the Rothschilds in "The House of Rothschild," George Arliss' first starring vehicle under his new contract with Joseph M. Schenck and Darryl F. Zanuck's 20th Century Pictures company.

Miss Westley was originally brought to Hollywood by Zanuck to appear with Constance Bennett in "Moulin Rouge," the latter's first 20th Century picture, and her performance in this was so outstanding that the producers prevailed upon her to remain for the present film.

The noted character actress declined, however, to bind herself exclusively to pictures and, following the completion of "The House of Rothschild," released by United Artists and currently showing at the . . . . . Theatre, she returned to New York to take a leading role in the Theatre Guild's legitimate offering, "They Shall Not Die."

FEATURES AND STORIES, PLAY DATE READERS

George Arliss Says His Wife Deserves Large Share of Credit For His Success

(CURRENT FEATURE)
by KARL KRUG

Like so many other men who have achieved fame in their chosen professions, George Arliss gives his wife credit for his success as a stage and screen star.

In his own book, "Up the Years From Bloomsbury," Mr. Arliss frankly confesses that his wife really made all the important decisions of his career.

DEVOTED

George and Florence Arliss
12—*One Col. Scene* (*Mat* .05; *Cut* .20)

Mrs. Arliss was, once upon a time, Florence Montgomery, and she met the man who became her husband when both were members of the Stock Company of the Theatre Royal Margate. He was attracted to her because she had "nice arms."

It was Mrs. Arliss who induced him to come to the United States with Mrs. Pat Campbell's company, a decision that resulted in the elevation of Mr. Arliss to one of the most enviable positions in the stage and screen world. He intended to stay four months in America; instead, he has remained over twenty years, with only occasional trips to his homeland for short vacations.

When it came time to go home at the close of Mrs. Campbell's tour, Mrs. Arliss said to her hubsand, "We must remain in America, and you must become a star."

So they did, and George Arliss became a star on August 18, 1908, acting in Franz Molnar's "The Devil."

The romance of George Arliss and the former Florence Montgomery has been one of the most idealistic in the history of the theatre. He proposed to her when both were caught in a sudden shower in London, and took refuge in a deserted theatre, and from that day to this they have been divinely happy. Mrs. Arliss appeared with her husband in several of his stage plays, and also appears in most of his films. However, he stipulates that she must portray no other role than that she plays in real life, which is that of his happily wedded wife. She is exactly this in "The House of Rothschild," his first film under his new contract with Joseph M. Schenck and Darryl F. Zanuck's 20th Century pictures company, released by United Artists and the current feature attraction at the..... Theatre, which has, incidentally been pronounced Arliss' best vehicle to date and the finest film to be made in Hollywood this season. In the film, as in life, she is not only his beloved, but his advisor as well.

George Arliss is a quiet, good-natured, soft-spoken English gentleman, but there is one thing he will not tolerate from interviewers. And that is any question concerning his domestic life.

Such questions are really superfluous. If marriages are made in heaven, as someone has said, then the angels laid special benisons on the romance of George and Florence Arliss. They have been married over thirty years, and they are still as much in love with each other as they were on that far-off, rainy day, when George popped the question to Florence.

It is very probable that George Arliss asked his wife's advice about signing a contract with 20th Century pictures. And, if he did, it is a fortunate thing for American screen audiences that she answered:

"Take it, George."

CHARMING MODES OF NAPOLEON'S DAY REVIVED

Loretta Young in two of the enchanting creations she wears in "The House of Rothschild"
2—*Three Col. Fashion* (*Mat* .15; *Cut* .60)

(FASHION FEATURE)

"When you're in pictures, one of the most interesting things in the world to watch is the recurrence of 'style cycles' in women's clothes."

It is Loretta Young, 20th Century's versatile young star, who voices this bit of fashion wisdom, and Loretta is in a position to know, for she recently finished making her first historical film, Joseph M. Schenck and Darryl F. Zanuck's "The House of Rothschild," starring George Arliss, and this is the time when everybody and her sister is planning what she'll wear to be style-right this Spring.

"All the costumes I wore in this production," continues Loretta, "were, quite naturally, of the Empire period. The skirts were all full length, and most of them quite elaborately trimmed at the hemline with ruchings, upturned cuffs and ribbon bow-knots with trailing ends. Imagine my surprise when I went to one of Hollywood's most exclusive dress shops, the other day to select a new evening frock and the attendant showed me a chiffon creation which almost duplicated a satin dinner gown I wore in the picture, as far as line was concerned.

"Another one of my costumes for 'The House of Rothschild,' was made of a flowered challie with a brief jacket of plain material. The jacket sleeves were long and tight fitting with a double row of puffs at the shoulder line, an upstanding collar with the most flattering ruching of Mousseline de soie inside at the neck and tied with a bow of velvet ribbon. And would you believe it, right there in the shop was almost its twin sister —sleeveless, to be sure, but with exactly the same silhouette and general tendency to fullness at the shoulders, ruffles at the neck and a hem that was a direct descendant of one of my grandmother's sofa cushions!

"However, Miss Gwen Wakeling, the clever young woman who made the costumes for all the 20th Century films, tells me that despite their trailing gowns and demure attitudes, ladies of the Napoleonic era were not as modest as the girl of 1934. For those trailing skirts were so sheer and transparent that milady's nether extremities were completely revealed to the masculine eye."

The above illustration shows Loretta in a couple of the gowns she wears in "The House of Rothschild," which United Artists brings to the ..... Theatre ....., and also shows sketches of the resembling gowns she saw modelled on her shopping tour.

ASK HIM ANOTHER!

Ned Lambert, Research Expert, Answers All of Hollywood Film Makers' Questions

(ADVANCE FEATURE)

What type of buttons did Napoleon wear?—How did England's prime minister comb his hair?—And what kind of oaths did the Duke of Wellington swear?

There is one man in Hollywood who knows all the answers.

His name is Ned Lambert, and Darryl Zanuck engaged him as research expert for "The House of Rothschild," George Arliss' first starring vehicle under his new contract with Zanuck and Joseph M. Schenck's 20th Century pictures, which comes to the.....Theatre.....

A visitor to the United Artists lot was amazed at the detail involved in staging the spectacular Technicolor scene wherein the Prince Regent at a royal levee in St. James Palace, honors Nathan Rothschild, played by Arliss.

"How long did it take you to work out the details of the costumes and ceremony?" the caller asked Lambert.

"Twenty years," was the reply.

That is how long this five-foot walking encyclopedia has been doing research work for historic film productions.

Edward Lambert is one of Hollywood's necessary indulgences. He is the price producers pay for accuracy. He has a private library for which he once refused $100,000, containing old volumes devoted to research for every country on the globe. The Literary Digest once devoted four pages to Ned Lambert and his library.

Lambert is Hollywood's safeguard against the storm of letter writers who flood the incoming mails when they ferret out the slightest mistake or anachronism in a production. These letters come from college professors, students of history and from the public in general, gloating over any inaccuracy they happen to pounce upon.

Lambert was the research expert on "Rasputin and the Empress." Once, during his absence from the set, Lionel Barrymore used a Dunhill lighter to ignite a royal cigarette, and the mails and newspaper columns teemed with reproaches. Now Lambert stays on the set and won't budge off.

Robert Young
14 — *Thumbnail* (*with Karloff Mat* .05; *Cut* .20)

ROBERT YOUNG . . . Determined to be an actor, but had to earn his living and help support his family . . . Worked successively as drug clerk, newspaper reporter, bond salesman and bank clerk by day and acted in amateur theatricals by night . . . Born in Chicago, Illinois, on February 22, 1907 . . . His family moved to Seattle, Washington, where he attended Marengo Heights School . . . Then to Los Angeles where he completed his schooling at Lincoln High . . . Toured the coast for a time with the Moroni Olsen Players . . . Joined the Pasadena Players, a well known little theatre group which also gave the screen Karen Morley . . . Played various types of roles in some forty plays put on by this organization at the Pasadena Community Playhouse . . . M-G-M officials noticed him in one of these and cast him in "The Sin of Madelon Claudet," which had the doubly good effect of winning Helen the Academy prize for acting and Bob recognition as one of the most talented young leading men . . . Subsequent film successes included "Hell Divers," "The Wet Parade," "New Morals for Old," "Strange Interlude," "Hell Below," "The Kid from Spain," "Today We Live," "Tugboat Annie," "Saturday's Millions," "Spitfire," "The Right to Romance" and "Carolina" . . . His latest role is that of Fitzroy, dashing aide to the Duke of Wellington and fiance of Loretta Young in "The House of Rothschild," George Arliss' first film under his new contract with 20th Century Pictures which United Artists brings to the.....Theatre..... . . . Is a six-footer with brown hair and brown eyes . . . Likes to play golf and read biographies.

ROTHSCHILD'S TRIUMPH

Nathan Rothschild brings his enemy, Baron Ledrantz, to his knees. George Arliss and Boris Karloff in a tense scene from 20th Century's "The House of Rothschild," the current feature attraction at the .....Theatre.
5—*Two Col. Scene* (*Mat* .10; *Cut* .40)

Loretta Young
7—*One Col. Player Head* (*Mat* .05; *Cut* .20)

Odd Good Luck Charm

(CURRENT STORY)

The good luck charms carried by Hollywood actors usually run to rabbits' feet, gifts of great thespians, details of a costume worn in some signal triumph, or similar items of memorabilia.

But George Arliss "carries" Charles Evans.

Whenever Arliss appears on the screen, Evans can be found somewhere in the cast, and "The House of Rothschild," the famous star's first vehicle under his new 20th Century contract, released by United Artists and currently showing at the .....Theatre, is no exception. In it he portrays Count Nesselrode.

Arliss began regarding Evans as lucky when the latter played in the first vaudeville sketch which the star wrote some twenty years ago. It has enjoyed lasting favor and has been playing almost constantly, under various titles, (notably "There and Back"), in England and the United States, ever since.

Thus, even though it means the writing in of a line or two, the star takes pains to see that the man who brought good fortune to his first effort as a playwright has a place in each of his pictures.

Arliss Breaks A Rule

(ADVANCE STORY)

George Arliss broke a rule to which he has strictly adhered during all his years in Hollywood when he attended an unannounced "sneak" preview of "The House of Rothschild," his first starring vehicle under his new contract with Joseph M. Schenck and Darryl F. Zanuck's 20th Century Pictures, which United Artists brings to the..... Theatre.....

The dramatic situations in the film and the brilliant performance of the star brought deafening rounds of applause from the packed house. Came the thrilling fadeout, beautifully photographed in Technicolor. Then, after a moment, rose a cry of "Look —there's George Arliss!" But the recognition came too late, for before the army of autograph hunters could close in, the star had taken flight.

FITZROY

Robert Young
8—*One Col. Player Head* (*Mat* .05; *Cut* .20)

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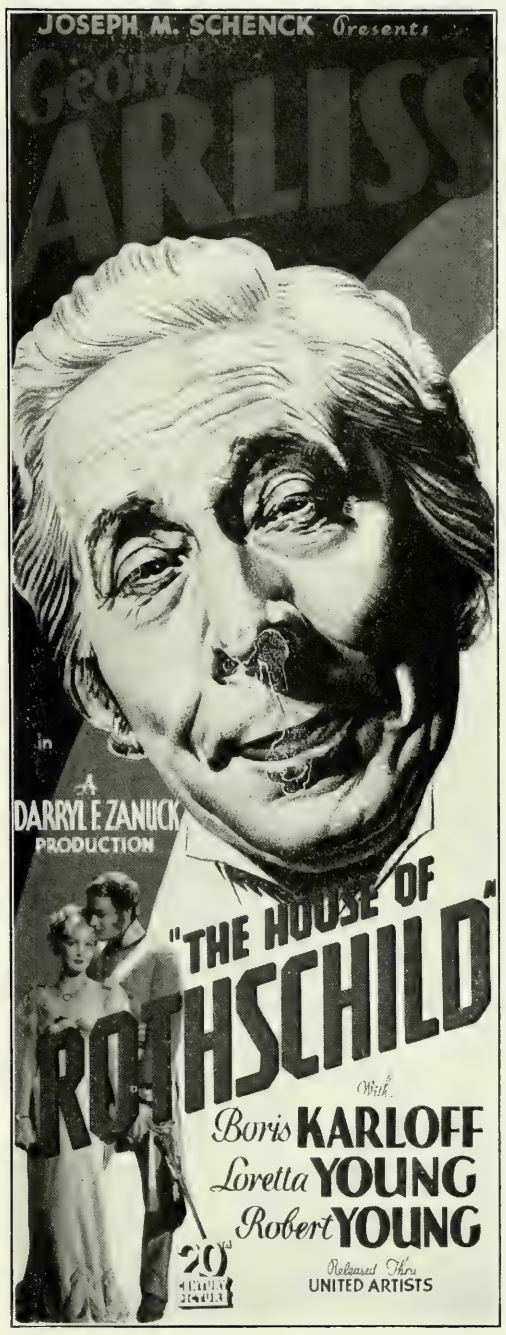

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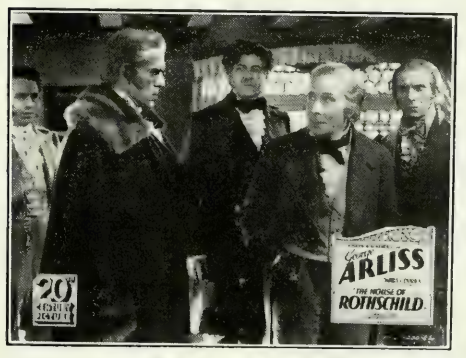
	TOTAL	

11″ x 14″ COLORED LOBBY PHOTOS



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The Herald

AN incomparable sales broadside for an inspired production, the herald is a convenient little billboard to broadcast some of the genius in this greatest of all pictures. A suggestion of its pageantry in the art, a symposium of its power in the copy; one-fourth of its four pages, the entire back, blank for your imprint. Use an increased number of heralds for this attraction; you won't have any bigger news this year, nor for many years to come.

$3.00 per THOUSAND

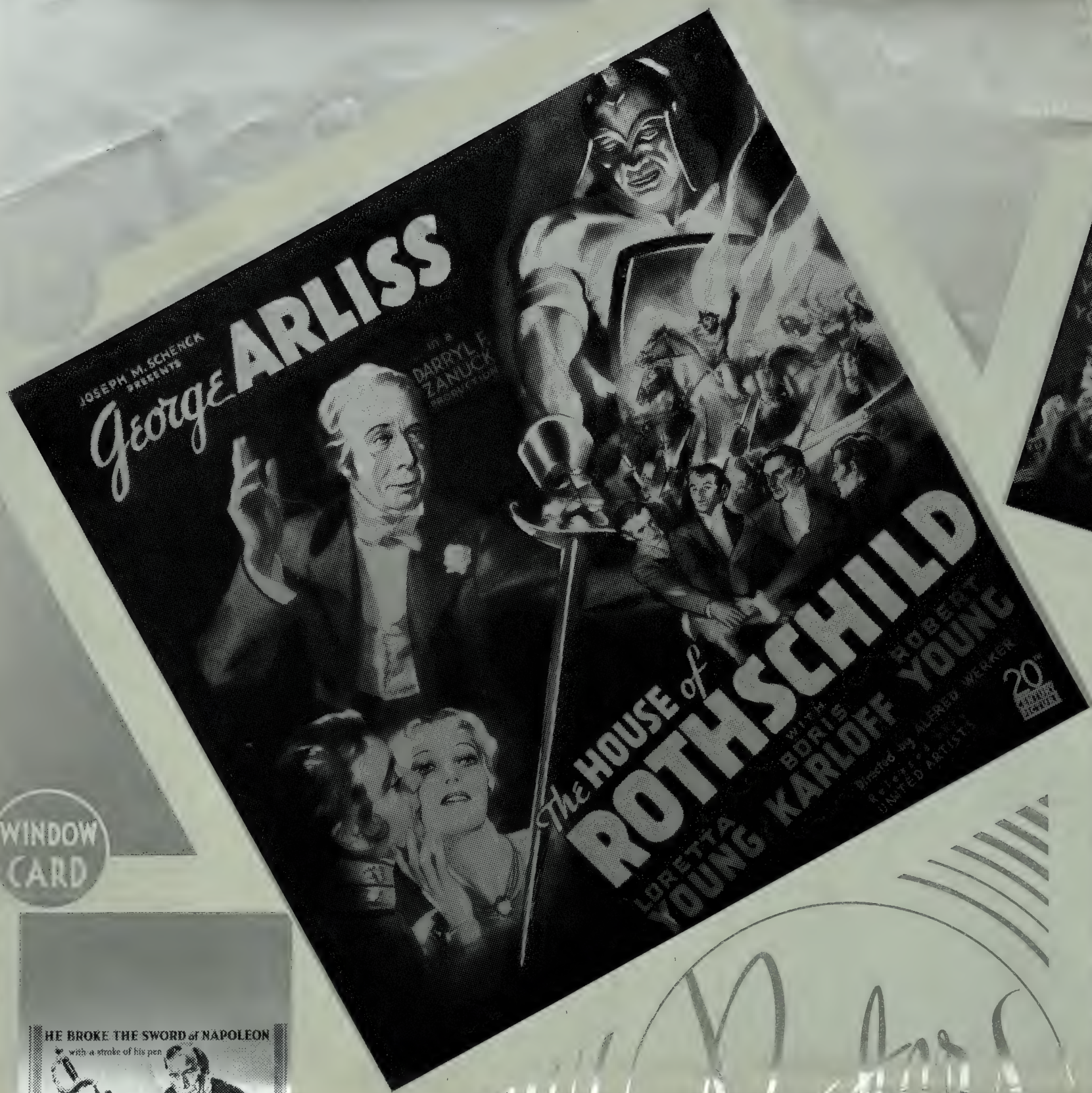
Trailer

from a picture abounding in terrific scenes, you can imagine the strength of the trailer on "Rothschild." Give it added advance time, it sells seats.

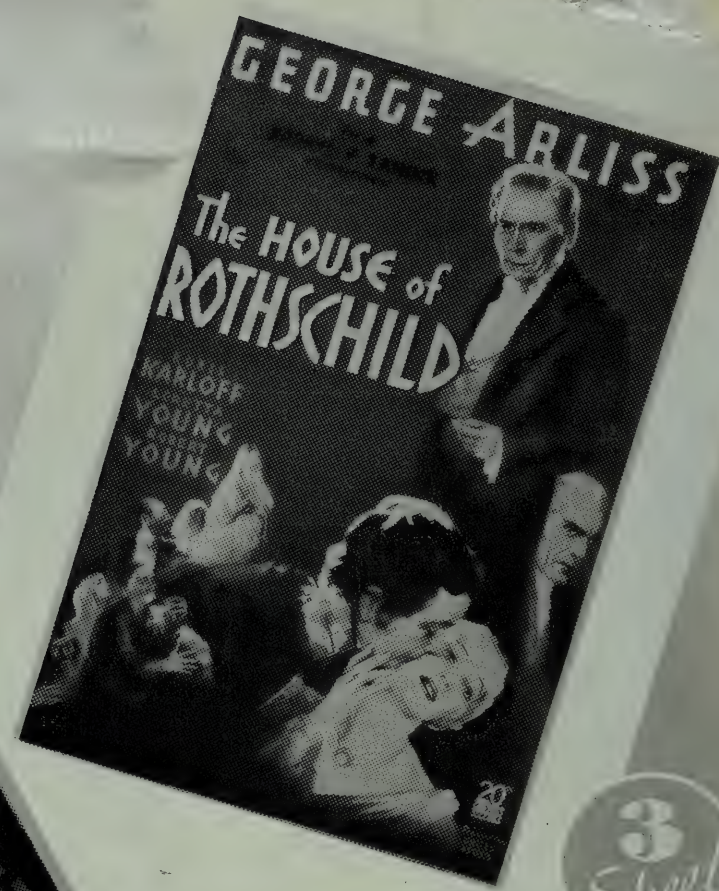
National Screen Service, Inc.

630 Ninth Avenue, New York
1307 So. Wabash Ave., Chicago
1922 So. Vermont Ave., Los Angeles
300½ So. Harwood St., Dallas

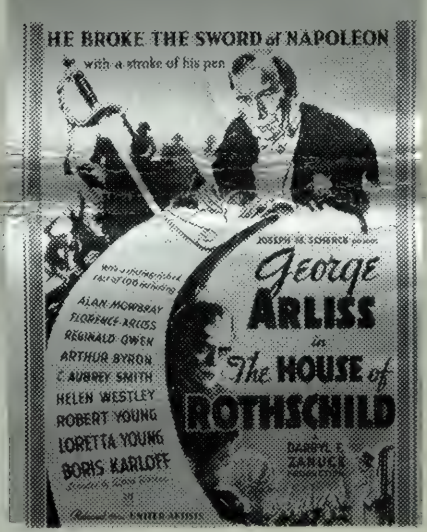
Announcement Slide



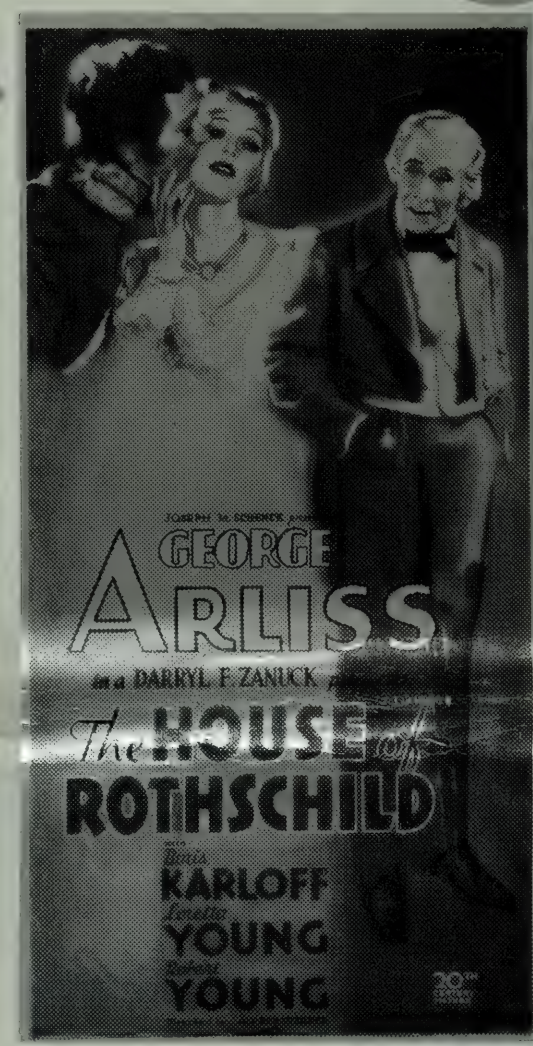
WINDOW CARD



3 Sheet



24 Sheet



Heroic.....

THE SWORDS OF ALL EUROPE COULD NOT DIVIDE THE HOUSE OF ROTHSCHILD!

All for one and one for all! Five brothers —welded for eternity by a dying father's trust! Standing united against all their enemies—guided by a loving mother's faith!

19—4 Column Ad (Mat .20; Cut .80)

The ad of the moment on the picture of the hour, will lionize any news page.

★ ★ ★ ★

Daring....

20—4 Column Ad (Mat .20; Cut .80)

This ad defies precedent with a master stroke presenting an incredibly vast cast.

★ ★ ★ ★

Fearless . . . . .

21—4 Column Ad (Mat .20; Cut .80)

Nothing to be afraid of in this layout with copy and art cleanly and definitely set apart.

★ ★ ★ ★

Upright...

HE WALKED UNAFRAID

Where his loved ones were stoned!

Howling mobs made way for this lone figure, walking with dignity to his mother's house. The House of Rothschild! The house of five brothers, who stood steadfast against all their enemies!

JOSEPH M. SCHENCK presents

GEORGE ARLISS

in the DARRYL F. ZANUCK production

THE HOUSE OF ROTHSCHILD

BORIS KARLOFF • LORETTA YOUNG
ROBERT YOUNG • HELEN WESTLEY

20th CENTURY PICTURE

Released thru UNITED ARTISTS

29—2 Column Ad (Mat .10; Cut .40)

HE STOOD ALONE AGAINST MILLIONS!

JOSEPH M. SCHENCK presents

GEORGE ARLISS

in DARRYL F. ZANUCK'S *production*

THE HOUSE OF ROTHSCHILD

with Boris Karloff
Loretta Young
Robert Young

20th CENTURY PICTURE

Released thru United Artists

34—1 Col. Ad (Mat .05; Cut .20)

HE STOOD ALONE AGAINST MILLIONS!

He was the one man between the nation and ruin...a pillar of power in a crumbling world. True to his father's creed—his mother's faith...he defied his enemies to save a nation!

JOSEPH M. SCHENCK presents

GEORGE ARLISS

in a DARRYL F. ZANUCK production

The HOUSE of ROTHSCHILD

BORIS KARLOFF • LORETTA YOUNG • ROBERT YOUNG • HELEN WESTLEY

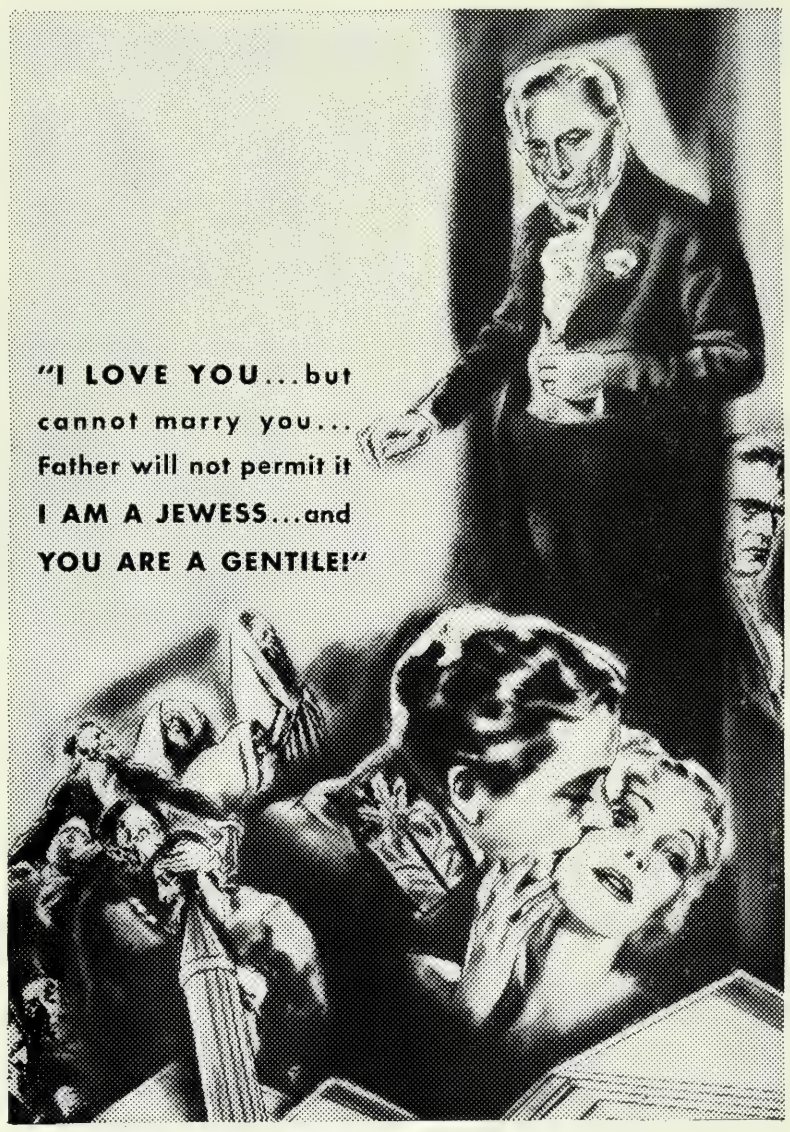
And a Distinguished Supporting Cast of One Hundred

A 20th CENTURY PICTURE • Released thru UNITED ARTISTS

22—4 Column Ad (Mat .20; Cut .80)

Ads that will stand out alone
from the printed rabble.

★ ★ ★ ★



JOSEPH M. SCHENCK presents

GEORGE ARLISS

in a DARRYL F. ZANUCK production

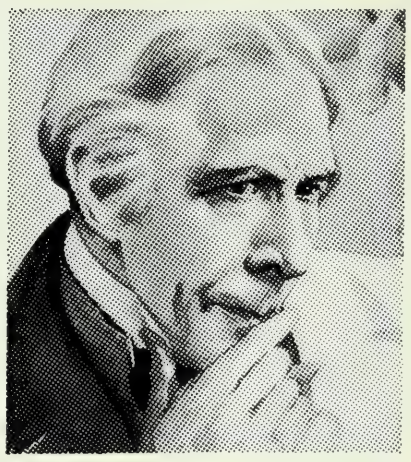
The HOUSE of ROTHSCHILD

BORIS KARLOFF · LORETTA YOUNG · ROBERT YOUNG · HELEN WESTLEY

20th CENTURY PICTURE

Released thru UNITED ARTISTS

27—2 Column Ad (Mat .10; Cut .40)



HE DEFIED HIS ENEMIES TO SAVE A NATION...
and his daughter's happiness!

JOSEPH M. SCHENCK presents

GEORGE ARLISS

in DARRYL F. ZANUCK'S production

THE HOUSE OF ROTHSCHILD

20th CENTURY PICTURE

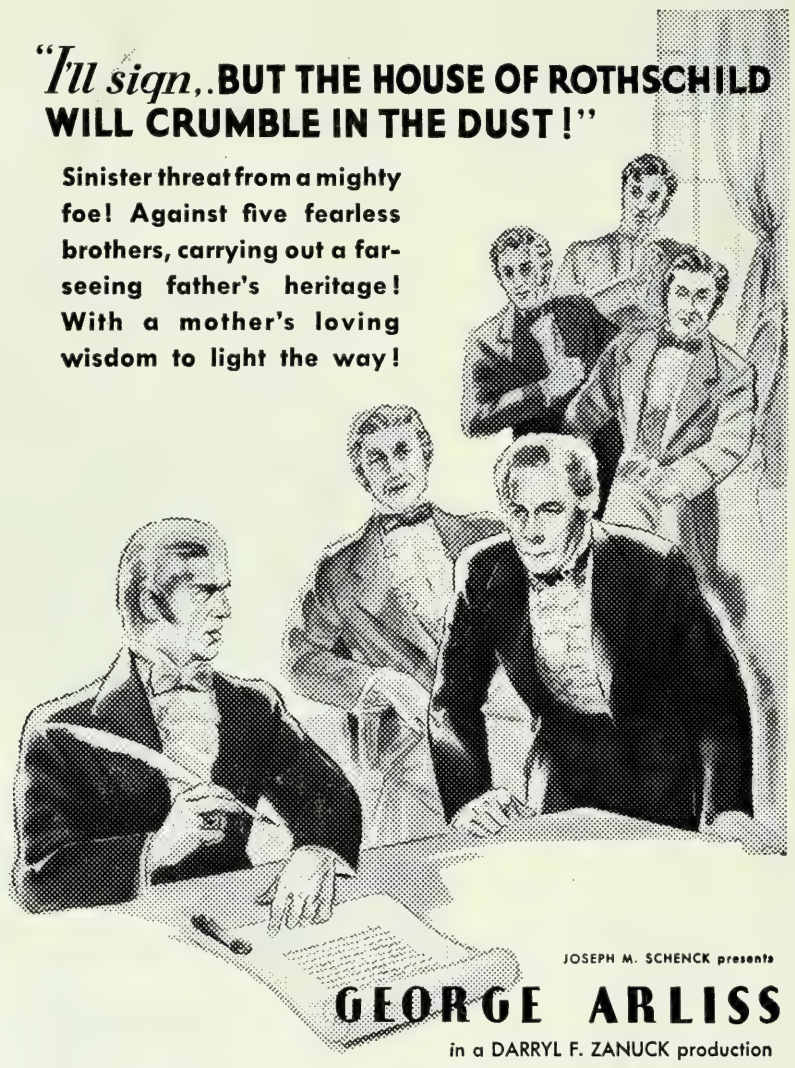
with Boris Karloff
Loretta Young
Robert Young

Released thru UNITED ARTISTS

33—1 Col. Ad (Mat .05; Cut .20)

"*I'll sign*,..BUT THE HOUSE OF ROTHSCHILD WILL CRUMBLE IN THE DUST!"

Sinister threat from a mighty foe! Against five fearless brothers, carrying out a far-seeing father's heritage! With a mother's loving wisdom to light the way!



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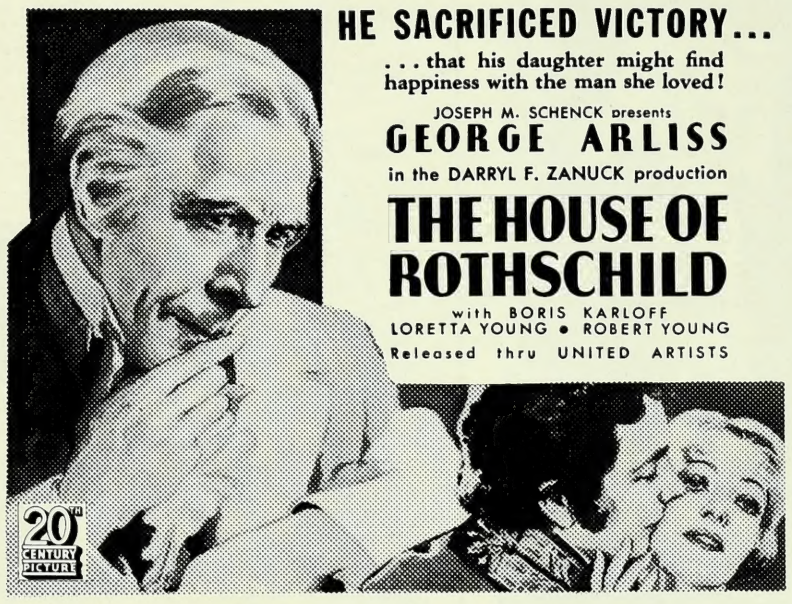
ROBERT YOUNG · HELEN WESTLEY

And a Distinguished Cast of One Hundred

20th CENTURY PICTURE

Released thru UNITED ARTISTS

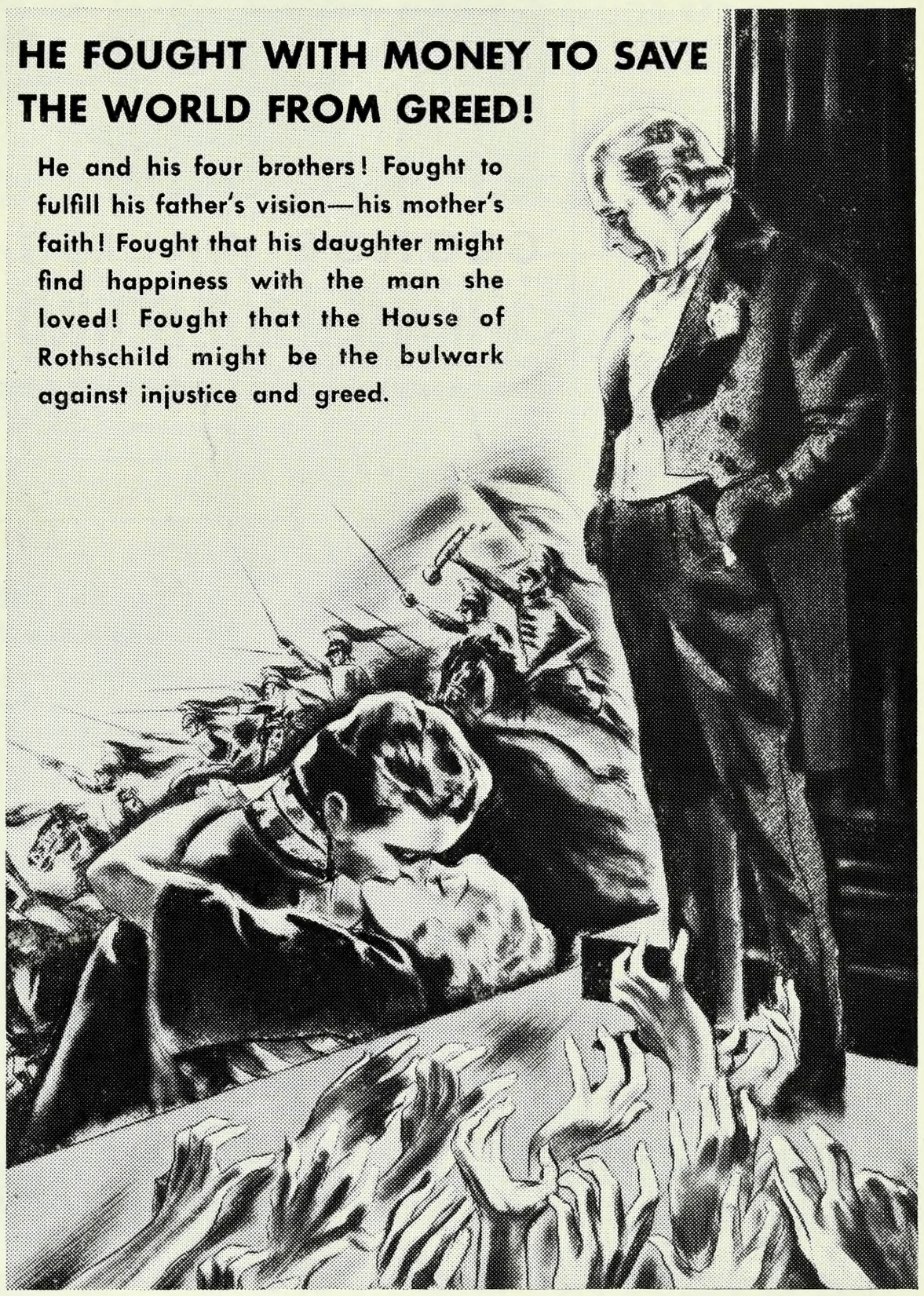
28—2 Column Ad (Mat .10; Cut .40)



31—2 Column Ad (Mat .10; Cut .40)

32—2 Column Ad (Mat .10; Cut .40)

Victory . . .



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The HOUSE of ROTHSCHILD

BORIS KARLOFF • LORETTA YOUNG • ROBERT YOUNG • HELEN WESTLEY

And a Distinguished Supporting Cast of One Hundred

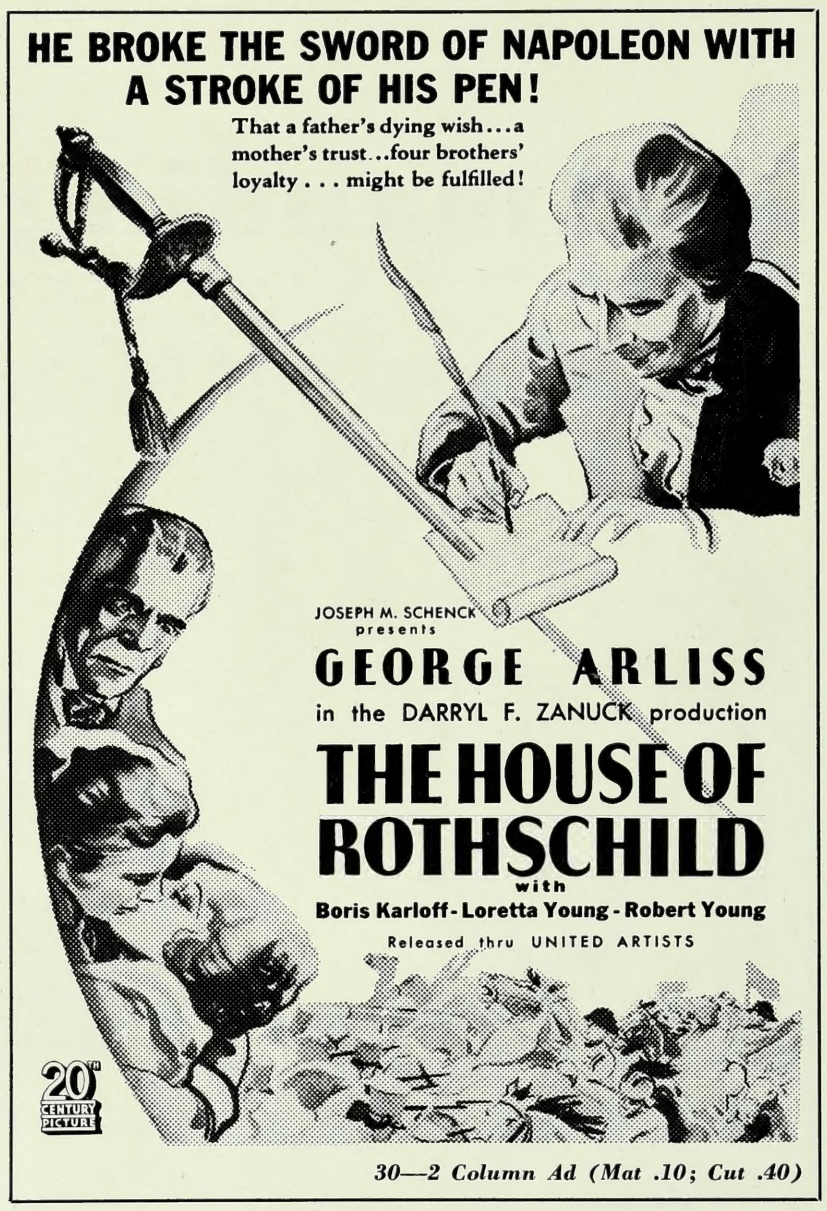
A 20th CENTURY PICTURE • Released thru UNITED ARTISTS

23—3 Column Ad (Mat .15; Cut .60)

Shouting the enthusiasm of triumph, romance and character over greed, in ads of dignity.

★ ★ ★ ★

Masterly . .



30—2 Column Ad (Mat .10; Cut .40)

25—3 Column Ad (Mat .15; Cut .60)

36—1 Col. Ad (Mat .05; Cut .20)

The master player in dominance; the lovers in embrace, here are two ads to master the eye.

★ ★ ★ ★

Commanding...

Napoleon against the Allies! Bidding for his backing! He might have made the House of Rothschild masters of all Europe! But he defied a conqueror's legions! That he might be true to his father's vision—his mother's faith! To his brothers' loyalty—his daughter's happiness!

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BORIS KARLOFF • LORETTA YOUNG

ROBERT YOUNG • HELEN WESTLEY

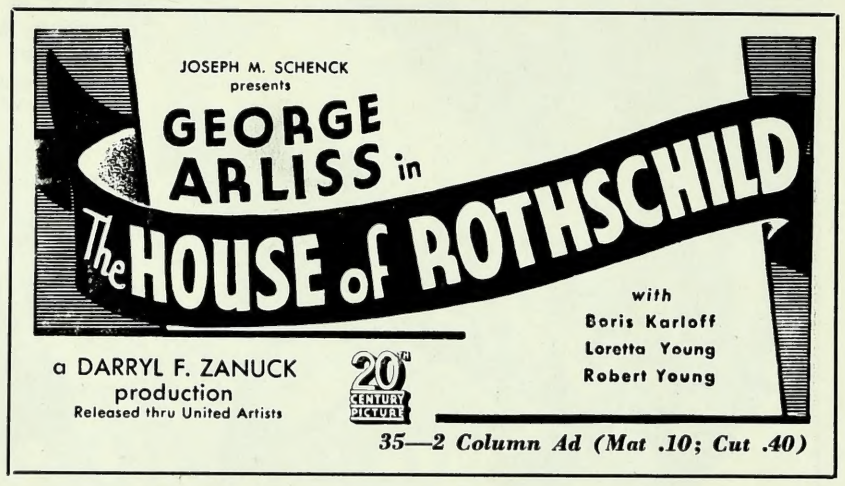
And a Distinguished Supporting Cast of One Hundred

A 20th CENTURY PICTURE • Released thru UNITED ARTISTS

24—3 Column Ad (Mat .15; Cut .60)

MORE than a Great Story —More than a Grand Romance—More than a Perfect Picture — a Vivid Pageant of Entertainment To Be Indelibly Framed in the Hearts of Humanity FOREVER!

You've NEVER seen the Master-Actor Before in a Production Done with Romantic Sweep and Dramatic Power that Matches Even HIS Great Genius!



35—2 Column Ad (Mat .10; Cut .40)

Notice how the Arliss expression and pose booms your message across the lighter space to command reader interest.

★ ★ ★ ★

Scanned from the United Artists collection at the Wisconsin Center for Film and Theater Research.

Digitization and post-production completed in the University of Wisconsin-Madison's Department of Communication Arts, with funding from the Mary Pickford Foundation.

www.marypickford.org

www.mediahistoryproject.org